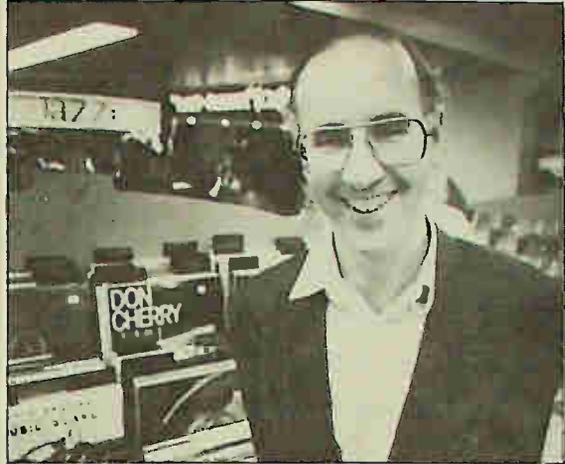


MUSIC WEEK



£1.65 U.S.\$2.50 ISSN 0265-1548



STANLEY SIMMONDS: 'People have been very destructive.'

Smithers sails on

A £2m sale and promotion is being mounted by Smithers and Leigh during January as a mark that the company has secured a future in

Oxford Street. Rumours have been rife that the 15,000 square feet shop at Marble Arch would not survive but director Stanley Simmonds declares: "We are here to stay."

He says of the rumours: "People have been very destructive. It seems all right for big companies to lose money for two years and only make money in year three but it seems unforgivable for a smaller company like us to start off a little disappointingly and take time to break even."

"I've heard the reports that we would not continue but we are making money now, although we didn't for the first four or five months."

Smithers and Leigh's January sale is being backed by radio and press advertising and leaflet distribution. When customers make a purchase of £5 or more, they will be given vouchers redeemable in shops worldwide if they book a holiday through a travel agent.

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Lost royalties — MCPS aims to play it safe

MOVES TO protect publishers and songwriters when record companies collapse are to be discussed next week in the wake of the Stiff and Towerbell failures.

Members of the Mechanical Copyright Protection Society were left £1/2m out of pocket because of unpaid royalties in those two

crashes. Now the MCPS is asking for a bond to be lodged when concession agreements are signed and the move is gaining support from the BPI.

Such a bond could lead to an upping of the stakes for small record companies wanting to get fully involved in the mainstream music

business but MCPS commercial operations controller Graham Churchill comments: "The record industry has an obligation on behalf of its membership in total. While the record companies are being granted concessions at variance with the strict conditions of the Copyright Act, they should move hell and high water to make sure that they adhere to their side of the agreement."

"The company enjoying that concession should have some system for ensuring that the royalty is paid at the end of the quarter."

The MCPS and BPI meet on Tuesday (13) to discuss the implementation of such a scheme and BPI director general John Deacon says that the record company side is entering the negotiations "in a positive fashion".

The bond system was first mooted in public at a meeting of the Music Publishers Association in December. A speaker from the floor, pointing to the Towerbell and Stiff collapses, suggested the implementation of a completion bond.

TO PAGE FOUR ▶

Receivers in at Genetic

GENETIC OPERATIONS, parent company of recording studio Genetic Sound Ltd and Genetic Records Ltd, has gone into receivership owing an estimated £700,000.

Lloyds Bank has appointed Stoy Hoywood's Peter Copp and Raymond Hocking as joint receivers and they have now issued a certificate of insolvency against the company.

Hocking says: "Basically the company has run out of money and we are now actively trying to find a buyer for it. For the last two years the residential recording studio, which forms the bulk of the business, was trading at well below

capacity and this, combined with owner Martin Rushent's personal difficulties, was very damaging to the business.

In its heyday Genetic studios played host to a number of top recording artists including the Human League. Hocking hopes the studio, equipment and adjoining house can be sold as a complete package.

"At this stage it is difficult to say how much creditors will get back, if anything, but we hope to get a good price for the studio and if that happens there must be a good chance of paying some of the debts," he adds. Rushent is now working for Virgin Records.

MCA targets \$75m Motown

NEW YORK: MCA's bid for Motown Records, which it has distributed in the US for three years, has apparently come to nothing. The asking price was said to be as high as \$75m.

Though Stevie Wonder and Lionel Richie are contracted to the label, its artist roster has lost the depth that in the late Sixties gave it 10 per cent of the singles market.

The label's privately held parent, Motown Industries, has diversified into video and film production.

Radio One makes a pass at pluggers

A SYSTEM of identity cards for promotion staff visiting Radio One has been welcomed by both producers and pluggers. The scheme is seen as a move to exclude unprofessional time-wasters.

All pluggers are now required to wear a pass bearing their picture and the scheme is being backed by BBC staff because they feel it reduces security risks and cuts down the traffic at Egton House.

For the pluggers, Neil Ferris of Ferret 'n' Spanner comments: "It's going to make things a lot more professional. It's very unprofessional seeing all the promotion people hanging about on the off-chance of seeing somebody. With the passes, producers are able to allow in only those people they actually want to see."

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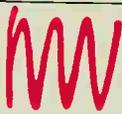
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Subscription rates: UK £55. Euro £115/62. Europe \$132. Middle East, North Africa \$174. US, S America, Canada, India, Pakistan \$205. Australia, Far East, Japan \$230.

Subscription/Directory enquiries: Sylvia Colver, Royal Sovereign House, 40 Boreford Street, London SE18 6BQ. Tel: 01-854 2200.

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Metallica re-run

MUSIC FOR Nations is re-releasing Metallica's Master Of Puppets as a 45 rpm double album on January 16. The company was unhappy with the sound quality of the original so the new package, which has been direct metal pas-

tered, will contain only two tracks each side.

The album, which is the first to be released since the death of bass player Cliff Burton, will be available in a gatefold sleeve containing a colour poster.



FACTS AND Figures is the new single from the *When The Wind Blows* soundtrack released by Virgin on Monday (12) to coincide with the film's UK opening.

The song is written and performed by Hugh Cornwell.

THE FIRST anniversary of Phil Lynott's death is being marked by Phonogram with the release of a single, *King's Coll*. The song, taken from Lynott's solo album *Solo in Soho*, was originally written to commemorate the death of Elvis Presley.



MANTRONIX WILL be promoting their Music Madness album on a short UK tour this month.

Animal Aid

LENE LOVICH and Nina Hagen join forces on Don't Kill The Animals, a single on Arista in aid of PETA (People for the Ethical Treatment of Animals).

The single is included on a compilation album for PETA also featuring Howard Jones, Siouxsie & The Banshees and The Smiths.

Lovich and Hagen recently wound up a European tour and future planned collaborations include an "opera", cable TV show and movie projects.

- **THE THEME** from the film *Heartburn*, which goes on general release in the UK on Friday (9) is released by Arista this week. Coming Around Again is written and performed by Carly Simon.

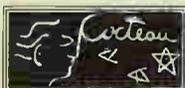
- **SIDCUP-BASED** label Maylands has signed its first act, local band Ketchup, and a disco-orientated single is due early this year.



JASPER CARROTT is releasing an album, *Cosmic Carrott*, to coincide with the start of a new series of Carrott's Lib on BBC1. Released this week, the album is his first on Epic.

- **AN ALBUM**, *Starbright*, is being released by Manhattan to coincide with a Womack & Womack Royal Albert Hall show on January 15.

- **AN ALBUM** from Tom Jones, *Matador*, is being released by Epic in April to coincide with the singer's first UK tour in three years.



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- NOW, THAT'S WHAT I CALL MUSIC '86, EMI/Virgin/PolyGram
- 7 REVENGE, Eurythmics RCA
- 5 BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
- 4 NOW, THAT'S WHAT I CALL MUSIC '86, Various EMI/Virgin/PolyGram
- 8 TRUE BLUE, Madonna Sire
- 9 FORE!, Huey Lewis & The News Chrysalis
- 10 SILK AND STEEL, Five Star Tent/RCA
- 15 SWEET FREEDOM: BEST OF MICHAEL McDONALD, Michael McDonald Warner
- 10 INVISIBLE TOUCH, Genesis Virgin
- 13 THE FINAL, Wham! Epic
- 12 SO, Peter Gabriel Virgin
- 8 HITS 5, Various CBS, RCA/Aniolo, WEA
- 10 AUGUST, Eric Clapton Duck/Warner Brothers
- 7 TOP GUN, Original Soundtrack CBS
- 8 DANCING ON THE CEILING, Lionel Richie Motown
- 14 SCOUNDRELS DAYS, A-ha Warner Brothers
- 20 COMMUNARDS, Communards London

Compiled by Music Week Research ' 1987

Queen's Hungarian magic

CLIMAXING A remarkable year for the band, Queen ended 1986 with the accolade of being the first Western rock band to have a full-length feature film go on general release behind the Iron Curtain. The premiere of *Magic: Queen In Budapest* was held in the Hungarian capital, attended by more than 2,000 people including members of the politburo, names from the Hungarian film and showbusiness industries, and members of the local fan-club.

The 85-minute film features Queen in concert at Budapest's Nepszínház last July — the largest

ever rock show to be staged in Eastern Europe which attracted 80,000 fans from several Iron Curtain countries including Russia. Following the premiere, the film had continuous showings in Budapest for several days before going on general cinema release throughout the country. From this month, it will also go on release in Czechoslovakia, Poland, Yugoslavia, East Germany and the USSR, and negotiations are currently going on for it to be shown in China later in 1987.

The Anglo-Hungarian production between Queen Films and Mafilm was directed by Janos

Zsombalaj who completed the editing of 22 hours of film in only 14 weeks with five editors working constantly around the clock.

Queen's Brian May, who represented the band at the premiere, admitted that it capped what had been a year of many highspots for them, and at a time when they were celebrating their 15th anniversary together. "The concert itself was something that we will never forget, and the film has captured the mood and atmosphere of the event superbly."

Queen manager Jim Beach says that he was delighted with the finished film, and the reaction to it, but adds: "There are no plans at the moment for a Western release of the film but there's a possibility of it coming out on video eventually, or having a restricted cinema release."



CELEBRATING THE success of *Magic: Queen In Budapest* film premiere in the Hungarian capital are the band's manager Jim Beach, Brian May, the film's producer Gyorgy Mihaly and director Janos Zsombalaj, and executive producer Laszlo Hegedus.

£1m cash boost for Filmtrax

SOUNDTRACK SPECIALIST Filmtrax has secured a £1m cash injection through a deal with Ensign Trust, the Merchant Navy pension fund.

Filmtrax has sold 47 per cent of its equity to the trust as a prelude to launching its shares on the unlisted securities market in summer 1988.

Managing director Tim Hallier emphasises that the Ensign money will be used entirely for acquisitions. "None of it will be used to run the company as it stands at present," he says.

Initial projects are the launch of the Trax Classique series of classical albums and the purchase of the classical music magazine *Music And Musicians*.

Starr CD stock sold

THE COMPACT Disc Centre has paid £25,000 for the entire stock owned by Starr Marketing which called in the receivers just before the New Year.

Based in Twickenham, Starr had traded for two years and specialised in jazz and new age CDs, distributing through a van service and a cash and carry depot.

All its stock is now available through The Compact Disc Centre, of Golders Green Road, north London.

'Cheating' pirates fined £6,000 plus

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The court was told that after a six-months investigation by the BPI's anti-piracy unit, a factory in Westcliffe on Sea was raided and duplicators, blank and recorded cassettes, inlay cards and a labelling machine were seized. The police also found a list of 100 albums that were available to order.

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Cadlock declines to comment as to whether the offer for the Bedford operation has been made by rival sleeve-printer Tinsley Robor.

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Like much of Castle's other product, the series previously went through Pinnacle but now a one-year deal has been signed with RCA/Aniolo. Comments Castle chairman Terry Shand: "It was a conscious decision to go with a major. We are very happy with Pinnacle but it was just that the Collector Series is more suited to major distribution."

Castle's Raw Power and NEMS labels will continue to be distributed by Pinnacle. As of January 1, the Castle Classics label joined Dojo in going through the Cartel.

Pictured at the signing of the RCA/Aniolo deal are, standing, RCA/Aniolo Operations managing director Richard Gane and Shand. Seated are Castle commercial director Jon Beecher and RCA/Aniolo commercial director Jack Florey.



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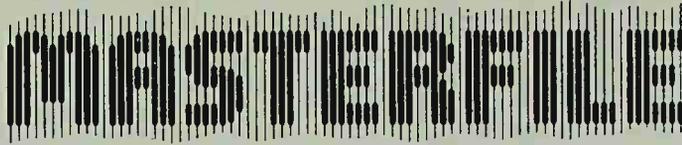
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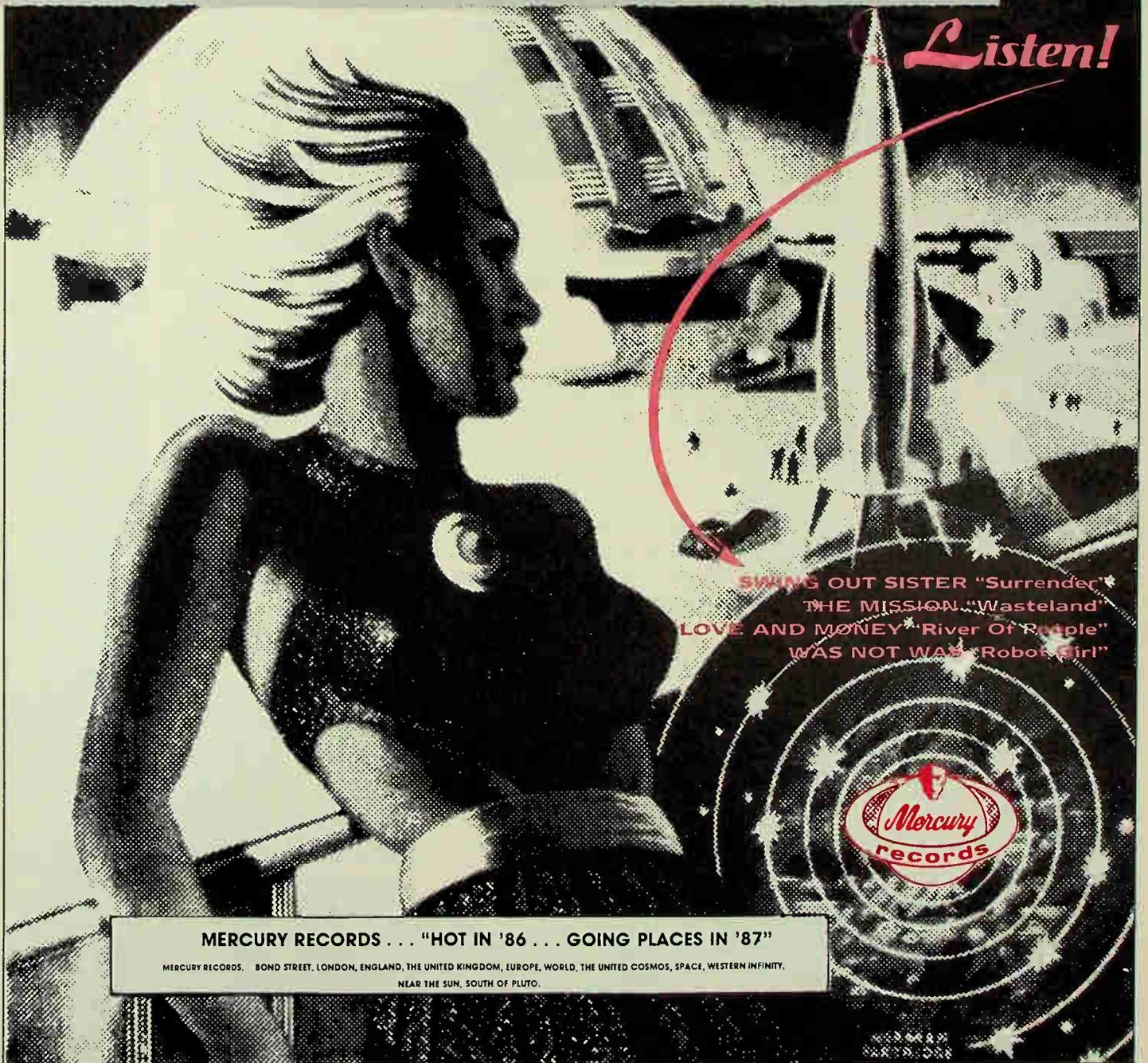
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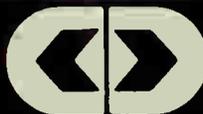


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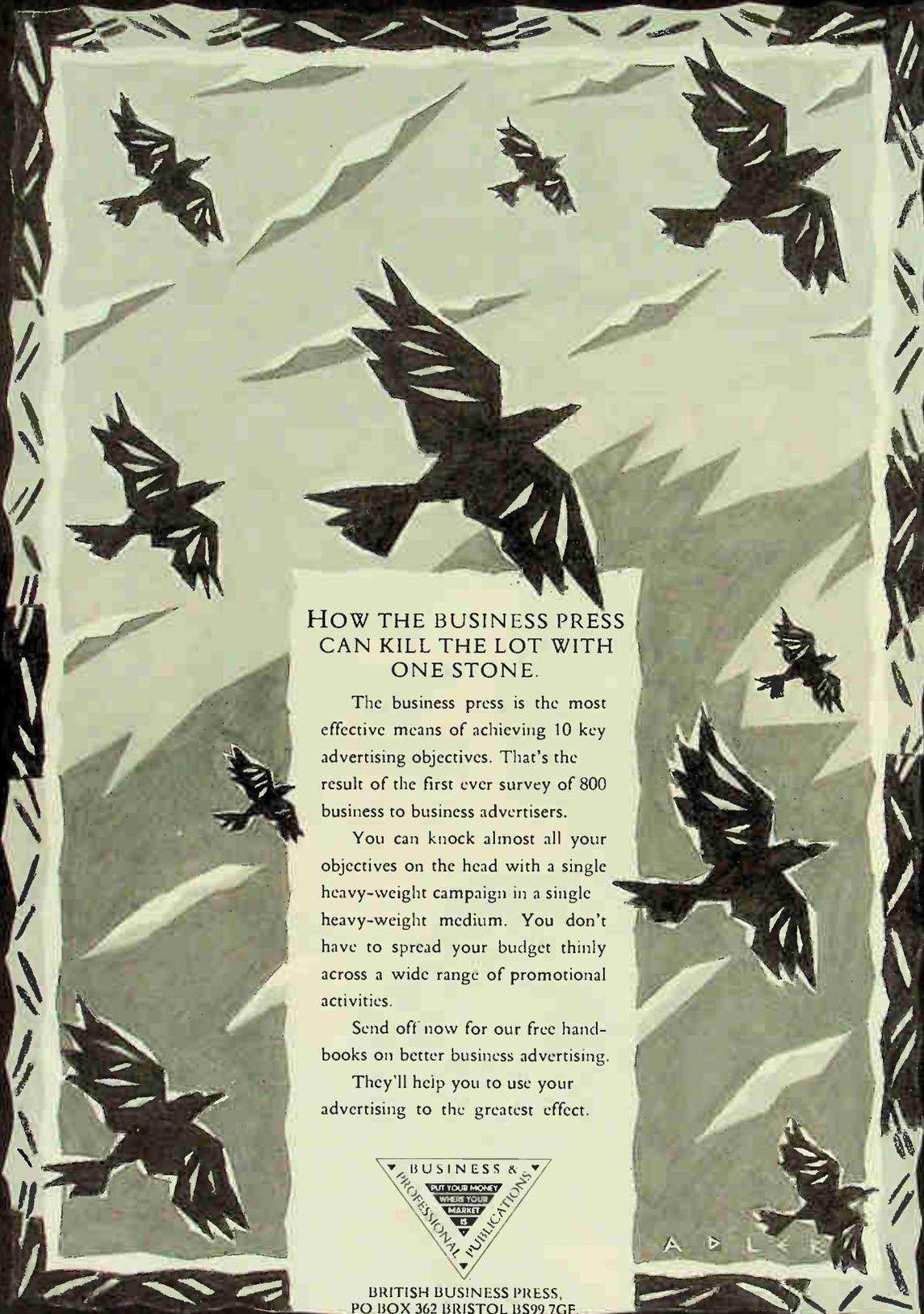
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TITLES A-Z (WRITERS)

Table listing song titles and writers for the Top 75. Includes entries like 'A Spaceman Came Travelling', 'All I Need Is a Simple Life', 'All Night Long', etc.

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Main Top 75 chart table with columns for rank, artist, title, label, and other details. Includes entries like 'REET PETITE (The Sweetest Girl In Town)', 'CARAVAN OF LOVE', 'IS THIS LOVE?', etc.

THE NEXT 25

Table listing songs and artists for 'THE NEXT 25' chart. Includes entries like 'KISS', 'I FOUND LOVIN'', 'MAGIC SMILE', etc.

Continuation of the Top 75 chart table, including entries like 'SURRENDER', 'SWEET LOVE', 'FOR AMERICA', 'HIP TO BE SQUARE', etc.

Top 75 chart entries to date (53 weeks) 634
World Record History

Aussie excess

THE VIDEO Collection has released Living In INXS, a live 50 minute video featuring Australian rock band INXS.

The video captures the best of the band's live set performed in front of the Prince and Princess of Wales during the latest Royal Tour of Australia. It is the first time the video has been made available in

the UK.

Living In INXS is dealer priced at £6.25 and includes 11 tracks. Gerry Fyfe, newly-appointed marketing director for Futurevision which markets The Video Collection, says: "We're confident that 1987 will see the band emerge as a volume seller and major box office attraction in the UK."



INXS: primed for success



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R E V I E W S

NOW THAT'S WHAT I CALL MUSIC 8 (Virgin Video/PMI): Running time: 80 minutes. Dealer price: £9.95.

Comment: With a retail price of just over £14 this tape is bound to be a post-Christmas hit. The 19 tracks included cover a wide range of musical tastes and seems to have hit the right formula — being both easy listening and entertaining viewing.

Among the promos are some visually excellent ones — for example Pet Shop Boys, The Damned and Swing Out Sister — and some which will appeal simply because they were such popular chart hits such as Jaki Graham, Housemartins, Communards and Duran Duran.

Sales forecast: Stock it — without a doubt it will prove to be as successful as the previous seven Now tapes. Compilations featuring strong chart material will sell right across the board and this one should continue to sell well into the New Year. **SS**

CLIFF RICHARD: Rock In Australia (PMI MNV 99 1130 214). Running time: 70 minutes. Dealer price: £11.08.

Comment: 20 tracks from a concert in Sydney at that city's evidently immense Entertainment Centre, including a dozen or more UK hits. Impeccably performed by Cliff and a fine but individually anonymous band, this is the video of the tour to promote his 1984 LP, *The Rock Connection*, and includes effects seen in Britain like the positively stunning dry ice/laser setting for *Ocean Deep*. Hard to criticise, other than for its predictability and the deteriorating quality of material our most enduring rock star is given to perform these days.

Sales forecast: Once Cliff's legendary following get to know this exists, it will shift in bulk, but the alienation felt by many potential customers when entering record or video stores might hold it back. Nevertheless, a heavy seller. **JT**

HITS 5 VIDEO SELECTION (CBS/Fox Video): Running time: 57 minutes. Dealer price: £6.75.

Comment: This compilation of 15 promo videos featuring recent chart hits from the latter part of 1986 should appeal to the teenage market who want value for money and don't always have a lot to spend.

Featuring artists such as the Bangles with *Walk Like An Egyptian* and Paul Young's *Wonderland* it manages to capture the best of chart pop music. Hidden among the tracks are a couple of little gems well worth having in the cupboard including *The Stranglers' Always The Sun and Everything But The Girl's haunting Come On Home*. Like most compilations of

this type it's the sort of stuff you can watch and watch again.

Sales forecast: Retailing at under a tenner *Hits 5* should move rapidly from the shelves, especially with younger buyers. It's the right combination of chart material at a reasonable price and should sell well to all those kids with lots of Christmas money to spend. **SS**

BILLY JOEL: The Video Album Vol 2 (CBS/Fox Video). Running time: 60 minutes. Dealer price: £6.75.

Comment: Talk about squeezing a last few quid out of an artist! That's really what this video is all about, combining as it does 10 promo singles some at least 10 years old. Still, leaving aside the obvious commercial reasons for releasing a video like this, there are a couple of great tracks among the batch.

Watch out for the more recent material such as *The Longest Time* and *Uptown Girl*, both of which are excellent and should stand the test of time far better than the dismal earlier songs.

Sales forecast: There are plenty of Billy Joel die-hards who will want this for their collection, but among casual music video buyers it is less likely to be a success. However, the very reasonable under a tenner retail price should keep it moving steadily. **SS**

CHET BAKER AT RONNIE SCOTT'S (Hending HEN 2/4044E). Running time: 58 minutes. Dealer price: £11.08.

Comment: Chet Baker is, without doubt, one of the best jazz trumpeters there has ever been and to see him captured so sympathetically at a venue like Ronnie Scott's is a joy to behold.

He lurches into the video with the haunting *Ellen David* which sets the mood for the next 50-odd minutes and follows this up with renditions of Cole Porter's *Love For Sale* and Dorham's *Shifting Down* which have you sitting there as enthralled as if you were actually at the concert.

But, most surprising of all is the inclusion of a couple of well-known guest appearances in the shape of Van Morrison and Elvis Costello, both long-time Baker fans who just happened to be at Ronnie Scott's that night. Van Morrison, perhaps a little worse for drink, still manages to sing *Send In The Clowns* and Costello gets through a 12 minute slot with three songs including *The Very Thought Of You*.

Sales forecast: Sadly for Hending jazz has never been as popular as it should be. This is likely to make Chet Baker At Ronnie Scott's harder to sell than anything else. More's the pity, because it's worth every penny of the dealer price and more. **SS**



CLIFF RICHARD: picnic with a spat of Cliff-hanging rock

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TOP Music VIDEOS

The Week Last	Week Title	Description (tracks) Timing/Rec	Retail Price	Label Catalogue Number
1	DIRE STRAITS: Brothers In ...	EP (4 tracks)/15 min/£9.95		PolyGram 041 370/2
2	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£9.99		Channel 5 CFV 00122
3	MADONNA: The Virgin Tour	Live (10 tracks)/50min/£19.95		WEA Music K 9381053
4	QUEEN: Live In Rio	Live (16 tracks)/1hr/£14.99		PMI MVP 99 1079 2
5	TALKING HEADS: Stop ...	Live (19 tracks)/1hr 39min/£19.95		Palace/PMI PVC 3010M
6	WHAM!: In China—Foreign ...	Live (12 songs)/1hr 2min/£14.99		CBS/Fox 7142 50
7	WHAM!: Wham 85'	EP (3 tracks)/19min/£9.99		CBS/Fox 3075 50

8	KATE BUSH: The Single File	Compilation (12 tracks)/50min/£14.99		PMI MVP 99 1031 2
9	QUEEN: Greatest Flix	Compilation (17 tracks)/60min/£14.99		PMI MVP 99 1011 2
10	QUEEN: We Will Rock You	Live (20 tracks)/1hr 20min/£6.99		Video Collection VC 4012
11	PHIL COLLINS: No Ticket ...	Live (15 tracks)/1hr 29min/£19.95		WEA 252 411-3
12	THE POLICE: Every Breath ...	Compilation (15 tracks)/55min/£16.99		A&M AM 834
13	WHAM!: The Video	EP (5 tracks)/21min/£9.99		CBS/Fox 3048 50
14	U2: The Unforgettable ...	Compilation (5 tracks)/51min/£19.99		Island/Lightning UVV 2
15	KATE BUSH: The Hair Of ...	Compilation (4 tracks)/20min/£9.99		PMI MVR 99 0053-2
16	FREDDIE MERCURY: Video EP	EP (4 tracks)/20min/£9.95		PMI MVS 99 0055-2
17	DIANA ROSS: The Visions Of ...	Compilation (6 tracks)/30min/£9.99		PMI MVR 99 0049-2
18	THE CURE: Staring At ...	Compilation (17 tracks)/1hr 30min/£19.99		Palace/PVG PVC 3011M
19	NOW, THAT'S WHAT I ... 7	Compilation (20 tracks)/1hr 20min/£14.99		PMI/Virgin MV NOW 7
20	BUCKS FIZZ: Greatest Hits	Compilation (14 tracks)/52min/£9.95		RCA/Columbia RVT 10934
21	LEVEL 42: The Videosingles	EP (5 tracks)/20min/£9.99		PolyGram 041 393/2
22	QUEEN: Who Wants To Live ...	Video Single (2 tracks)/9min/£4.99		PMI MVW 99 0059 2

23	WHITNEY HOUSTON: No. 1 ... Hits	EP (4 tracks)/18min/£9.99		RCA/Col RVT 11000
24	FIVE STAR: Luxury Of Life	Compilation (7 tracks)/27min/£9.99		RCA/Columbia RVT 10930
25	PAUL McCARTNEY: Rupert ...	Animation (3 tracks)/22min/£9.95		Virgin VVC 109
26	JOHN LENNON: Live In N.Y. City	Live (14 tracks)/55min/£14.95		PMI MVP 99 1115 2
27	MARILLION: 82-86 The Videos	Compilation (8 tracks)/35min/£14.99		PMI MVP 99 1122-2
28	ELVIS PRESLEY: Aloha ...	Live (25 songs)/1hr 15min/£19.95		Virgin/PVG VVD 092
29	HITS 4 VIDEO SELECTION	Compilation (14 tracks)/55min/£9.99		RCA/Col MVR 99 0049 2
30	WHAM!: The Final	EP (3 tracks)/15min/£7.75		CBS/Fox 3846 50

TOP ROCK

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TITLES A-Z

BUCKS FIZZ	20	MARILLION	27
BUSH, Kate	8, 15	MCCARTNEY, Paul	25
COLLINS, Phil	11	MERCURY, Freddie	16
CURE, The	18	NOW THAT'S WHAT I	19
DIRE STRAITS	1, 2	CALL MUSIC 7	19
FIVE STAR	24	POLICE, The	12
HITS 4 VIDEO COLLECTION	29	PRESLEY, Elvis	28
HOUSTON, Whitney	23	QUEEN	4, 9, 10, 22
LENNON, John	26	ROSS, Diana	17
LEVEL 42	21	TALKING HEADS	5
MADONNA	3	U2	14
		WHAM!	6, 7, 13, 30

MUSIC WEEK



WorldRadioHistory

Compiled by Music Week Research

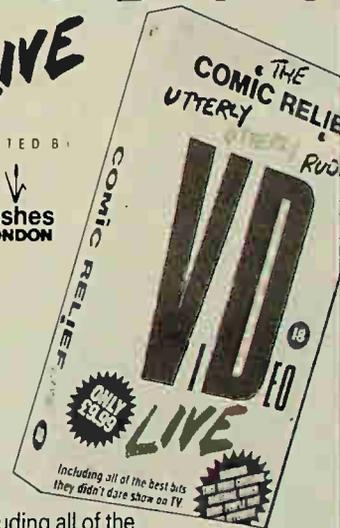
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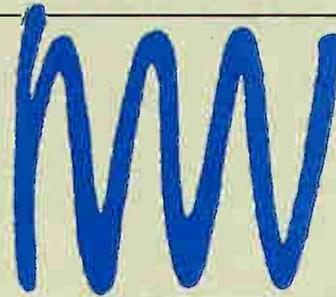


UTTERLY RUDE

TOP · 100 · ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



- | | | | |
|-------------|----|--|--|
| No 1 | 1 | NOW, THAT'S WHAT I CALL MUSIC 8 ★★★
Various CD
EMI/Virgin/Polygram NOW 8 | |
| 2 | 4 | THE WHOLE STORY ★★ CD
Kate Bush
EMI K8TV 1 | |
| 3 | 2 | TRUE BLUE ★★★ CD
Madonna
Sire WX 54 | |
| 4 | 3 | GRACELAND ★★★ CD
Paul Simon
Warner Brothers WX 52 | |
| 5 | 6 | SILK AND STEEL ★★★ CD
Five Star
Tent/RCA PL 71100 | |
| 6 | 5 | HITS 5 ★★★ CD
Various
CBS/RCA Ariola/WEA HITS 5 | |
| 7 | 7 | EVERY BREATH YOU TAKE — THE SINGLES ★★ CD
The Police
A&M EVERY 1 | |
| 8 | 12 | SLIPPERY WHEN WET • CD
Bon Jovi
Vertigo/Phonogram VERH 38 | |
| 9 | 9 | LIVE MAGIC
Queen
EMI EMC 3519 | |
| 10 | 8 | REVENGE ★★ CD
Eurythmics
RCA PL 71050 | |
| 11 | 19 | SCOUNDREL DAYS ★ CD
A-ha
Warner Brothers WX62 | |
| 12 | 13 | DIFFERENT LIGHT ★ CD
Bangles
CBS 26659 | |
| 13 | 11 | FORE! ★ CD
Huey Lewis and The News
Chrysalis CDL 1534 | |
| 14 | 16 | ORIGINAL SOUNDTRACK "TOP GUN" ★ CD
Various
CBS 70296 | |
| 15 | 17 | LONDON 0 HULL 4 ★ CD
The Housemartins
Go! Discs AGOLP 7 | |
| 16 | 21 | BROTHERS IN ARMS ★★★ CD
Dire Straits
Vertigo/Phonogram VERH 25 | |
| 17 | 14 | SWEET FREEDOM: BEST OF MICHAEL McDONALD •
Michael McDonald CD
Warner Brothers WX 67 | |
| 18 | 15 | THE FINAL ★ CD
Wham!
Epic EPC 88681 | |
| 19 | 24 | COMMUNARDS • CD
Communards
London LONLP 18 | |
| 20 | 48 | DISCO ○ CD
Pat Shan Rowe
EMI PRO 1001 | |

20

it's all in the mix

3

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SOUTH BOUND DJ. BOITTY LA NICH BLASTMASTER B.B.K. ONE & B. NICE

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WORLD R

SCANDIUS JUST BUBBLY MYSTLE

STUFF HEAVY B AND THE BOYZ

Crucial

- | | | |
|-----------|----|---|
| 59 | RE | SUZANNE VEGA • CD
Suzanne Vega
A&M AMA 5072 |
| 60 | 72 | STREET LIFE — 20 GREAT HITS ★ CD
Bryan Ferry
Roxy Music
EG/Polydor EGTV 1 |
| 61 | 69 | QUEEN GREATEST HITS ★★★ CD
Queen
EMI EMTV 30 |
| 62 | 57 | INTO THE LIGHT ★ CD
Chris De Burgh
A&M AMA 5121 |
| 63 | 58 | PLACIDO DOMINGO COLLECTION
Placido Domingo
Stylus/RCA SMR 625 |
| 64 | 62 | UTTER MADNESS CD
Madness
Zarjazz/Virgin JZLP 2 |
| 65 | 74 | THE SINGLES COLLECTION ★★ CD
Spandau Ballet
Chrysalis S8TV 1 |
| 66 | 53 | WHILE THE CITY SLEEPS . . . • CD
George Benson
Warner Brothers WX 55 |
| 67 | 82 | CONTROL • CD
Janet Jackson
A&M AMA 5106 |
| 68 | 46 | HOLLYWOOD AND BROADWAY CD
Richard Clayderman
Decca/Delphine/London SKL 5344 |
| 69 | 75 | NOTORIOUS • CD
Duran Duran
EMI DDN 331 |
| 70 | 47 | BETWEEN TWO FIRES • CD
Paul Young
CBS 450150-1 |
| 71 | RE | LUXURY OF LIFE ★ CD
Five Star
Tent/RCA PL 70735 |
| 72 | 60 | THE VERY BEST OF THE DRIFTERS • CD
The Drifters
Telstar STAR 2280 |
| 73 | RE | GO WEST/BANGS AND CRASHES ★★ CD
Go West
Chrysalis CHR 1495 |
| 74 | 88 | THE SINGLES ALBUM
Soft Cell
Same Bizzare/Phonogram BZLP 3 |
| 75 | 76 | NO JACKET REQUIRED ★★★ CD
Phil Collins
Virgin V 2345 |
| 76 | 85 | ALCHEMY — DIRE STRAITS LIVE ★
Dire Straits
Vertigo/Phonogram VERT11 |
| 77 | 66 | PARTY CRAZY
Black Lace
Telstar STAR 2288 |
| 78 | 89 | LIVERPOOL CD
Frankie Goes To Hollywood
ZTT/Island ZTTIQ 8 |

'Disney time

by Duncan Halland

WELCOME TO the wonderful world of Microdisney. It's not a comfortable world, more Fantasia than Donald and Mickey. If old Walt was the inspiration, which he wasn't, it would've been the moments when the soft pictures cruelly transform into horrifying shapes, childlike fantasy suddenly distorted into fantastic images of torment. Just like their music, all soft and reassuring, then the snap of Cathal Coughlan's wretched words. As they say in Armadillo Man, "At least he went to see the other side, while other people never even tried."

Surprisingly on to their fourth LP, its early January release on Virgin will prove to be the perfect antidote to Christmas tinsel. What we have is all the musical glitter anybody could require plus a lyrical kick sufficient to make even the most bloated of appetites. Crooked Mile (not Crooked Mike as MW recently had it, much to the band's amusement) weaves between soliloquy and pop, teasing and taunting. Find a moment to embrace and endorse, and they throw in a red herring, nothing remains quite what it seems. Little wonder Microdisney's favourite TV is Dennis Potter's *Singing Detective*.

Microdisney's *Singing Detective*, Coughlan, and co-founder Sean O'Hagan toss in a few clues about the Irish band's history:

"We started in '82, Peel began playing our records in '83, we'd signed to Rough Trade and eventually moved to London. The first LP, *Everybody's Fantastic*, came out on blanco y negro, followed by a compilation of earlier stuff," explains Coughlan.

This compilation was the mischievously, yet inspirationally titled *We Hate You South African Bos-*



MICRODISNEY: musical glitter... but wait for the lyrical kick.

tards. A clear enough statement of intent one would suggest:

"We had the opportunity to say something using the channels we had," reasons O'Hagan. "The people it meant to annoy, it did. We got letters from South Africa, that sort of thing."

Touring in the UK became their next priority, generally sharpening up the musical side of things, plus a crack at self production on a 12-inch, Lofholdinswood. A marvelous piece of music, but a sorry lesson for the band in that it emerged casting as much as an LP did to finish. "Bit of a crash course, that one", says Coughlan.

It was around this time that the textured sounds of Microdisney music began to be held up for closer inspection, the critics in the Kangaroo court declaring Microdisney to be candidates for Radia 2, and therefore not worthy of our attentions.

"There's always the odd idiot here and there," says Coughlan. "It comes from the thinking that if yours is well-produced music, you're a softy like Andrew Gold. If you're trying to put across fairly horrible stuff, you don't put it in 'normal' music."

O'Hagan embellishes on this can of worms: "People have short memories. What about Richard Thompson, Sandy Denny or John Cale? We used to do a cover of Thompson's *Withered And Died* [also attempted by that other sometime master of the stark within the sweet, *Elvis Costello*]. You get associated with this geld of worthiness. People have a preconception that if you dress minimalist music with a general starkness that's valid. It's not, it's just people playing to limited resources."

Next up is the move to Virgin, which reads like the blue print of indie to major maturity. They became increasingly frustrated with life in the indie lane, realising an inherent limitation to such an operation as Rough Trade:

"If you blow your nose for an hour, they'll put it out. Obviously Virgin won't be expecting that. In no way are we possibly ashamed of being on Virgin, with their Phil Collins and Stings, we just share the same facilities."

O'Hagan identifies a more profound problem with the indies: "It's an A&R problem, they have the

resources and contacts to sign acts that could be successful. But they tend to stake everything on one big push and end up falling on their face."

"And the band gets dropped," adds Coughlan.

First fruits of the major liaison was Crooked Mile's predecessor, *The Clock Came Down The Stairs*. In some quarters hailed as a significant achievement, in others, not. If Crooked Mile starts doing the business, retailers are reminded that the LP is still happily available and worthy of anybody's shelf space.

How about influences? Everly, Al Green, country music — specifically George Jones — fellow Irishmen and instrumental geniuses, *Moving Hearts*, Todd Rundgren, Prince ("very popular, but very weird") and, almost shockingly, *The Beach Boys*. Coughlan explains:

"It was their approach to recording. They placed unorthodox methods into the framework of pop. Some were obvious clichés, but it was a developing sound. We try to do this, put in things that are totally unexpected."

"It's like Kate Bush's *Hounds Of Love*," adds O'Hagan. "That freshness and new use of technology. Having the time to relax in a studio and work on a song."

Moving Hearts apart, Irish music seems not to be a great inspiration, surprising for an Irish band.

"It's shoved down your throat," argues Coughlan. "This is the music of your nation. They only play it because it's so easy to do, all that croaking through your nose. The Dubliners were great though, they were genuine and as such they outraged."

Chances are that Microdisney won't ever actually outrage, more likely they'll slowly, incidiously infiltrate, and once there they won't let go. They're in control at the moment, if a music press od is taken they understand the significance of the page, the position and the colour, they watch all the artwork with a careful eye, they actually know what they want, the greatest possible liberation from misconception.

A band to shock the craven, a band to delight the inquisitive. Listen to Crooked Mile and then answer the *Singing Detective's* perennial question:

Am I right. Or, am I right?

WorldRadioHistory

TRACKING

by Dave Henderson

WELL, LET'S talk albies in this new year. Edsel (through Pinnacle) has a re-release of **Roky Erikson And The Aliens'** 1980 CBS album *I Think Of Demons*, while **Elvis Costello** goes CD on *Demon/Imp* with repackages of *Punch The Clock*, *Goodbye Cruel World* and *King Of America*. Meanwhile (yet again) and still through Pinnacle, Ace releases **Little Richard's** 20 *Classic Cuts* (featuring all the old gems), *The Best Of BB King* and *The Very Best Of Elmore James*. On its Kent subsidiary, classic soul outfit **Young Holt Unlimited** have an album retrospective called *Wack Wack* and, back at Demon, **Suicide** have a seven-inch release of their *Chere*.

FROM BELGIUM Les Disques Du Crepuscule release the second album from **Kid Montana** called *Temperamental* (and a rather swell package of demented electronic pop it is too)... and El gives us a look back over '86 with its London Pavilion Volume One album which features splendid tunes from **The King Of Luxembourg**, **Bid**, **Klaxon Five**, **Gol Gappas** and a heap more. Definitely an LP worth inspection.

AT NINE Mile, stocks of the brand new **Phillip Boa And The Voodoo Club** LP, *Anistaccracie on Red Flame*, have arrived and rather good it is. Already shifting in larryloads in Germany where it was released at the end of last year it looks set to do the same here. And at Rough Trade, New Jersey's **The Smithereens** release their first single, *In A Lonely Place*, an Enigma to coincide with a UK visit this month. And RT will also be handling two

new releases from the Touch organisation who've brought us a healthy series of cassette only releases over the last couple of years. They have a seven-track album from German group **Strafe Fur Rebellion** called *Santa Maria* and another exercise in destroyed and distorted sound from **The Haffer Trio** called *Brain Sang*.

GETTING MOD, Unicorn Records through Nine Mile and the Cartel have a four track EP with contributions from New York's **The Toasters**, Washington's **Modest Proposal**, Guernsey's **The Risk** and **The Outlets** from London.

AT RED Rhino the work never stops... excitement revolves around the **Front 242** CD of their back catalogue on RRE, the **Play It Again Sam** compilation *The Dice Are Rolling* with tracks from **The Weathermen**, **Legendary Pink Dots** and more, **Not For Sale's** hardcore self-titled album on Fundamental, **Flipper's** *Gone Fishing* classic LP re-released on Fundamental, **The Screaming Trees'** new 12-inch *Beaten By The Ugly Stick* on Native and Sussex combo **The Friendly Fires'** Arkansas single on Deadbug. *Play It Again Sam* also have **The Tear Garden's** *The Centre Bullet* (a collaboration between a **Legendary Pink Dot** and a **Skinny Puppy**) and a **Legendary P Dot** LP called *Island Of Jewels* in a rather luscious gatefold full colour sleeve. Still with R Rhino, *Ediesta* have an **Eton Crop** LP called *Yes Please Bob* and Federation have a 12-inch from **Chatshow** entitled *Shake It Down*. And? Waw, we all thought that this was the season to be lazy.



SMITHEREENS: single release to co-incide with UK dates.

If you blow your nose for half an hour indies'll release it... Obviously, Virgin won't be expecting that

SINGLES

Reviewed by Jerry Smith

PSYCHEDELIC FURS: Angel's Don't Cry (CBS FURS 3, CBS). Typical Furs' stuff this: big Americanised production and a rich, dramatic Butler vocal, all very effective with echoing guitars and synths sweeping in on a throbbing rhythm. But, as great as it is, it's not one of their most instantly commercial tracks.



STOCK IT

THE STYLE COUNCIL: It Didn't Matter (Polydor TSC 12, PolyGram). Paul Weller and fellow Councillors return with this engaging and soulful ballad that sees Weller putting on his huskiest vocal to give a slow sizzling ballad. Mixed by The Valentine Brothers, it's got the all-round appeal to become their biggest hit so far.

BOBBY WOMACK: (I Wanna) Make Love To You (MCA MCA 1108, PolyGram). The man with the immaculate and unique voice delivers yet another superb soul tune which certainly deserves to do more than just promote his brilliant new album, *Womagic*.

THE ICICLE WORKS: Up Here In The North Of England (Situation Two SIT 45T, Rough Trade/Cartel/Pinnacle). Limited edition compilation of group and solo tracks that actually features four Ian McNabb solo numbers, including Robert Wyatt's *Sea Song* and Spirit's *Natures Way*, plus one Chris Loyhe instrumental along with the Ian McNabb written and band performed title track which should please their fans, if no one else.

PHILLIP BOA AND THE VOODOO CLUB: Clean Eyes For Dirty Faces (Red Flame RF 1252, Nine Mile/Cartel). This much-touted West German indie band issue this eccentric single prior to the release of their new LP, *Aristocracie*. God knows what it means, but its weird and wonderful mix of rampant guitar and fractured vocals sound fun.



STOCK IT

THRASHING DOVES: Beautiful Imbalance (A&M TDOVE 1, PolyGram). A rip-roaring single this, with sparkling keyboards and twanging guitar hook behind a totally infectious vocal. Give it a few plays and it's unforgettable — which bodes well for their debut album expected soon.



THIRTEEN MOONS: digging these Swedes



PHILLIP BOA & THE VOODOO CLUB: weird'n'wonderful



STOCK IT

SLAUGHTER JOE: She's So Out Of Touch (Creation CRE 035T, Rough Trade/Cartel). The eclectic Slaughter Joe returns with this wonderful, haunting ballad, obviously a homage to the Velvet Underground. Chiming glockenspiel and droning strings combine with Joe's lonesome moan over a seductive rhythm to give a totally captivating number.

THE RESIDENTS: Kaw-Liga (Tarsa TORSO 12022, Rough Trade/Cartel). These wacky Californians continue their rother redundant joke with the release of this track from the Hank Williams side of their recent *Stars & Hank Forever LP*. Despite the prairie noises, its Billie Jean-type rhythm and pompous vocal soon get very repetitive.

MIGHTY MIGHTY: Throwaway (Chapter 22 (12) CHAP 10, Nine Mile/Cartel). Mighty Mighty follow up their successful *Is There Anyone Out There?* with another lively, rousing thrash whose strong vocal and swirling keyboards set on a stirring beat make for great indie bubblegum pop.

THIRTEEN MOONS: Suddenly One Summer (Wire WR(M)S 013, Nine Mile/Cartel). The wonderful bleak mood of this Swedish band's debut LP, *Little Dreaming Boy*, is spoilt here by a cluttered arrangement which breaks the spell of their darkly evocative songs. The extra track on the 12-inch (*By The Canal*) *Under My Bridge*, retains that edge in its haunting, dramatic style though so all is not lost.

PERFORMANCE

Norwegians would — and can!

THEIR FIRST UK performance, but their ninth appearance eight months into their leviathan world tour, and **a-ha** could hardly have been surprised by the sea of screaming teenies at **Hammersmith Odeon**, but at least they had the grace (and energy) to look chuffed, happy and friendly.

When such an apparently ordinary bunch of guys has greatness thrust upon them to such a degree, suspicious are naturally aroused. How much of it has to do with the music and how much with Marten, Mags and Pal's antiseptic sex appeal?

At the opening night of six at Hammersmith and three at the Royal Albert Hall, it was clear to see that while anything they currently do would be OK by their fans, **a-ha** care very much about what they do. They do play their instruments (conscientiously), but make no effort to disguise the presence of session men onstage, and actually introduced them to the audience and they have some strong, catchy tunes — how many other unbelievers went home humming *Cry Wolf*, their most convincing single yet?



A-HA: they sing, they play, they care

The most surprising element was the politics of the band. Surely Morten — lead singer and chief heart-throb — would take command of the proceedings. But keyboards Mags took the honours as frontman, backflipping across the stage, leading the sing song and generally directing the show in his perfect accent-free English (so where do the curious song titles come from?).

Most songs, pleasantly hazy synths and understated (colourless?) vocals, were beefed up with extra guitar from Pal (fave group: *Half Man Half Biccy*, amazingly) to provide a shortish uncluttered set punctuated with a couple of tender acoustic songs, which inevitably sent the assembled throng into paroxysms of delight. They stuck to the repertoire of their two mega-successful WEA albums, finishing neatly with one polite encore version of *Take On Me*, then it was out into the night air and the squeeze past concerned parents and family saloons.

Smarter than the average teen group, and with more talent to boot, **a-ha** are wise enough not to rely completely on their looks to sell records, while also eschewing the shallow pretensions of their peers. Maybe the 12 year-old **a-ha** fan of today is the hip young thing of tomorrow.

DANNY VAN EMDEN
WorldRadioHistory

A&R



THE POGUES: just drink in the atmosphere

Pogues' gallery

I WENT to a football match and a folk concert broke out. Bit of a problem here: **The Pogues** play **Hammersmith Palais** and swathed in foaty jerseys, scarves and hats, we strive to remember that this is music.

Ironically, as Shane MacGowan becomes a more sophisticated songwriter, so his audience becomes more, well, *fundamental*. Still too quiet live, still losing dexterity among the chundering grind, but who gives a damn?

Losing Cait to Elvis deprives the band of a degree of visibility, now it's just a bunch of geezers in tatty suits, but has also highlighted their progression as musicians. As much fun as it was in the old days, they were severely limited live by their very own incompetence. Such problems don't exist now, but again, who among the audience really cares?

The folk tradition has always traded heavily on live work, often surpassing the recorded efforts. For **The Pogues** it's wisest and fairest to see concert performances in a different light to what they're capable of on record.

Once the tricky third LP comes out it's fairly safe to predict that they'll be a band of full maturity, their development shows little signs of stagnation. Live? Just strap on your drinking boots, enjoy the crack, but don't take it too seriously. DUNCAN HOLLAND

Rain and shine

UNCERTAIN WHAT to expect from an act likened to **Creedence Clearwater**, **Jason & the Scorchers** and the **Rolling Stones**, but in the event, all the suggestions were to some extent accurate.

The Rainmakers, from Kansas, are a quartet dominated by vocalist/main writer **Bob Walkenhorst** and lead guitarist **Steve Phillips**. **Walkenhorst** is a born frontman, very **Jagger** physically, somewhat **Peter Wolf** too, while **Phillips** is a talented player, sometimes soloing like **Jeff Beck**, and at other times filling out the **Dingwalls** sound well, with the aid of an energetic rhythm section of **Rich**

Ruth (bass) and **Pat Tamek** (drums). Good rocking stuff live, which unfortunately is not really reflected in the group's eponymous **Mercury LP**, but better is probably ahead, and next time, the crowds will be deservedly bigger. JOHN TOBLER

Iggy's pop

WHEREVER **Iggy Pop** plays these days it seems to spark speculation that **David Bowie** is going to appear with him and these rumours were circulating as his recent European tour culminated with two sold out nights at the **Brixton Academy**. No doubt this was inevitable as his latest, and much acclaimed **A&M LP** **Blah Blah Blah** is yet another **Pop/Bowie** collaboration.

The album shows a marked change in style as the sound gains a much more **Bowie-like** pop sheen and this change has been reinforced live by what is probably the most smooth and polished backing band **Iggy** has ever had.

Powerful new versions of legendary classics like **TV Eye** and **The Passenger** appeared with their wilder, more raunchy elements replaced by a subtler edge. That isn't to say the more manic **Iggy Pop** wasn't in evidence, on the contrary he still spins and twirls through the rockier numbers like **Five Foot One**, but he certainly deliberates more over his vocals within the big stadium style sound.

Of the **Blah Blah Blah** material, **Shades** comes over brilliantly and an excellent version of **Cry For Love** reinforced the feeling that it should have been a massive hit when it first appeared as a single.

The encores were a real treat including some ecstatic versions of some of his most legendary numbers, from the rivetingly dramatic **Lust For Life** to the rampant energy of **Raw Power**. He didn't even finish there, bounding back after the house lights and disco had come on to give a magnificent performance of **Search and Destroy**.

And no, **David Bowie** didn't turn up! JERRY SMITH



IGGY POP

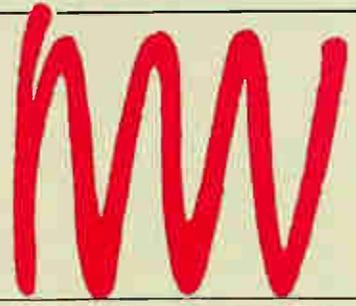
TOP 75 SINGLES



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

- No 1** REET PETITE (The Sweetest Girl In Town) • Jackie Wilson SMP SKM (12)3
- 2** CARAVAN OF LOVE • The Housemartins Go! Discs GOD(X) 16
- 3** IS THIS LOVE? Alison Moyet CBS MOYET (T)1
- 4** THE FINAL COUNTDOWN • Europe Epic (T)A 7127
- 5** CRY WOLF A-ha Warner Brothers W8500(T)
- 6** OPEN YOUR HEART (REMIX) ○ Madonna Sire W8480(T)
- 7** SOMETIMES ○ Erasure Mute (12) MUTE 51
- 8** THE RAIN (Short Version)○ Oran 'Juice' Jones Def Jam (T)A 7303
- 9** BIG FUN The Gap Band Total Experience/RCA FB 49779 (12—FT—49780)
- 10** SHAKE YOU DOWN ○ Gregory Abbott CBS (T)A 7326
- 11** NO MORE THE FOOL Elkie Brooks Legend (12)LM 4
- 12** SO COLD THE NIGHT Communards London LON(X) 110
- 13** LIVIN' ON A PRAYER ○ Bon Jovi Vertigo/Phonogram VER(X) 28
- 14** LAND OF CONFUSION Genesis Virgin GENS 3(12) Compact Disc: SNEG 3-12
- 15** STEP RIGHT UP Jaki Graham EMI (12)JAKI 9
- 16** TAKE MY BREATH AWAY (Love Theme from "Top Gun") • Berlin CBS (T)A 7320
- 17** DREAMIN' Status Quo Vertigo/Phonogram QUO 21(1)2
- 18** JACK YOUR BODY Steve 'Silk' Hurley London LON(X) 117
- 19** HYMN TO HER The Pretenders Real YZ 93(T)
- 20** OVER THE HILLS AND FAR AWAY Gary Moore 10/Virgin TEN (T)134
- 21** EACH TIME YOU BREAK MY HEART Nick Kamen WEA YZ 90(T)

MUSIC WEEK



DEAD OR ALIVE



WorldRadioHistory
Something
I M U



Records to be featured on this week's Top of the Pops

- 53** NEW WALKING DOWN YOUR STREET Bangles CBS BANGS(T) 1
- 54** 59 TRUE BLUE ○ Madonna Sire W8550(T)
- 55** 48 BIG IN AMERICA The Stranglers Epic HUGE (T)1
- 56** 60 ALMAZ Randy Crawford Warner Brothers W8583(T)
- 57** NEW SOMETHING IN MY HOUSE Dead Or Alive Epic BURNS(T) 1
- 58** 53 SLOW RIVERS Elton John and Cliff Richard Rocket/Phonogram EJS 13(12)
- 59** 69 JACK THE GROOVE Roze Champion CHAMP (12)23
- 60** 52 WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood ZTT/Island (12)ZTAS 25 Cassingle: CTIS 25
- 61** 68 MR. BIG STUFF Heavy D. & The Boyz MCA MCA(T) 1106
- 62** 49 DON'T GIVE UP Peter Gabriel & Kate Bush Virgin PGS2(12)
- 63** NEW I LOVE MY RADIO Taffy Transglobal/Rhythm King/Mute
- 64** NEW LOVE IS FOREVER Billy Ocean Jive JIVE(T) 134
- 65** 61 DANGER ZONE Kenny Loggins CBS (T)A7188
- 66** NEW THE MUSIC OF THE NIGHT/WISHING YOU ... Michael Crawford (A) Sarah Brightman (AA) Polydor POSP 803
- 67** RE CHANGE OF HEART Cyndi Lauper Portrait CYNDI (T)1
- 68** 70 GHOSTDANCING Simple Minds Virgin VS907(12)
- 69** 64 SOUL LOVE/SOUL MAN Womack & Womack Manhattan/EMI (12)MT 16
- 70** RE I'VE BEEN IN LOVE BEFORE Cutting Crew Siren/Virgin SIREN 29 (12)
- 71** 45 LAST CHRISTMAS ★ Wham! Epic 650269 7(12—6502696)
- 72** 55 THE POWER OF LOVE (Remix) ★ Jennifer Rush CBS A 5003(12—TX 5003)
- 73** 66 TRUE COLOURS Go West Chrysalis GOW(X) 4
- 74** CROSS THAT BRIDGE

21	20	EACH TIME YOU BREAK MY HEART Nick Kamen	Virgin YZ 90(T)
22	19	FRENCH KISSIN' IN THE USA Debbie Harry	Chrysalis CHS (12) 3066
23	21	BREAKOUT Swing Out Sister	Mercury/Phangram SWING 2(12)
24	33	BALLERINA GIRL Lionel Richie	Motown LIO(T) 3
25	23	THE MIRACLE OF LOVE Eurythmics	RCA DA(T) 9
26	26	YOU KEEP ME HANGIN' ON Kim Wilde	MCA KIM(T) 4
27	16	BECAUSE OF YOU Dexys Midnight Runners	Mercury/Phanogram BRUSH 1(12)
28	27	SHOWING OUT Mel & Kim	Supreme SUPE(T) 107
29	34	IF I SAY YES Five Star	Tent/RCA PB 40981 (12 - PT 10982)
30	28	SHIVER George Benson	Warner Brothers W8523(T)
31	32	THE BOY IN THE BUBBLE (Remix) Paul Simon	Warner Brothers W8509(T) (W)
32	42	C'EST LA VIE Robbie Nevil	Manhattan/EMI (12) MT 14
33	22	SANTA CLAUS IS ON THE DOLE/1st ATHEIST ... Spitting Image	Virgin VS 921(12)

*Something
In My House*

NEW SINGLE
ON 7" & 12"
& 7" POP-UP
GATEFOLD

Epic

BURNS 1
BURNS T1
BURNS G1

34	35	CANDY Cameo	Club/Phanogram JAB(X) 43
35	38	WALK LIKE AN EGYPTIAN Bangles	CBS 650071 7 (12 - 650071 6)
36	43	REAL WILD CHILD (WILD ONE) Iggy Pop	A&M AM(Y) 368 (F)
37	30	ALL I ASK OF YOU Cliff Richard and Sarah Brightman	Polydor POSP(X) 802
38	NEW	SURRENDER Swing Out Sister	Mercury/Phanogram SWING 3(12)
39	36	SWEET LOVE Anita Baker	Elektra EKR44 (T)
40	37	FOR AMERICA Red Box	Sire YZ84(T)
41	46	HIP TO BE SQUARE Huey Lewis & The News	Chrysalis HUEY (X) 6
42	54	VICTORY Kool & The Gang	Club/Phanogram JAB(X) 44
43	57	ONCE BITTEN TWICE SHY Vesta Williams	A&M AM(Y) 362
44	39	ONLY LOVE REMAINS Paul McCartney	MPL/Parlophone (12) R 6148
45	41	THROUGH THE BARRICADES Spandau Ballet	Reformation/CBS SPANDS(T) 1
46	24	THE SKYE BOAT SONG Roger Whittaker & Des O'Connor	Tembo TML 119
47	47	YOU CAN DANCE IF YOU WANT TO Go Go Lorenzo and The Davis Pinckney Project	Bailing Point/ Polydor POSP(X) 836
48	29	O' MY FATHER HAD A RABBIT Ray Moore	Play PLAY 213
49	50	DOWN TO EARTH Curiosity Killed The Cat	Mercury/Phanogram CAT(X) 2 (F)
50	40	A SPACEMAN .../THE BALLROOM ... Chris De Burgh	A&M AM(Y) 365 (F)
51	44	WAR Bruce Springsteen & The E Street Band	CBS 650193 7 (12 - 650193 6)
52	56	I'M ALL YOU NEED Samantha Fox	Jive FOXY (T) 4

73	66	Go West	Chrysalis GOW(X) 4
74	NEW	CROSS THAT BRIDGE Ward Brothers	Siren SIREN 37(12)
75	67	NIGHTS OF PLEASURE Loose Ends	Virgin VS 919(12)

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T W E L V E • I N C H

1	1	REET PETITE (The Sweetest Girl In Town), Jackie Wilson	21	14	SHIVER, George Benson
2	3	BIG FUN, The Gap Band	22	23	SHOWING OUT, Mel & Kim
3	NEW	JACK YOUR BODY, Steve 'Silk' Hurley	23	NEW	SURRENDER, Swing Out Sister
4	4	THE RAIN, Oran 'Juice' Jones	24	17	CANDY, Cameo
5	7	SOMETIMES, Ensuré	25	36	MR. BIG STUFF, Heavy D & The Boyz
6	5	OPEN YOUR HEART (REMIX), Madonna	26	34	C'EST LA VIE, Robbie Nevil
7	7	CARAVAN OF LOVE, The Housemartins	27	25	FRENCH KISSIN' IN THE USA, Debbie Harry
8	6	SHAK&YOU DOWN, Gregory Abbott	28	19	BREAKOUT, Swing Out Sister
9	8	CRY WOLF, A-ha	29	18	EACH TIME YOU BREAK MY HEART, Nick Kamen
10	11	IS THIS LOVE?, Alison Maye!	30	35	JACK THE GROOVE, Roze
11	9	SO COLD THE NIGHT, Communards	31	32	IF I SAY YES, Five Star
12	10	THE FINAL COUNTDOWN, Europe	32	33	HYMN TO HER, The Pretenders
13	16	STEP RIGHT UP, Jaki Graham	33	27	YOU KEEP ME HANGIN' ON, Kim Wilde
14	22	OVER THE HILLS AND FAR AWAY, Gary Moore	34	26	WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood
15	28	VICTORY, Kool & The Gang	35	NEW	I LOVE MY RADIO, Tuff
16	15	TAKE MY BREATH AWAY, Berlin	36	RE	I'M ALL YOU NEED, Samantha Fox
17	13	LIVIN' ON A PRAYER, Bon Jovi	37	29	SWEET LOVE, Anita Baker
18	12	LAND OF CONFUSION, Genesis	38	RE	TRUE BLUE, Madonna
19	31	ONCE BITTEN TWICE SHY, Vesta Williams	39	NEW	DOWN TO EARTH, Curiosity Killed The Cat
20	21	YOU CAN DANCE IF YOU WANT TO, Go Go Lorenzo and The Davis Pinckney Project	40	RE	I FOUND LOVIN', Fatback Band

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Powerplay on BBC2 "No Limits"*

GENERAL

KURTIS BLOW: Kingdom Blow. Phonogram/Club JABH 22. Producer: Kurtis Blow. All-rapping Mr Blow further enhances his chance of a hip hop crossover with a Dylan contribution plus go-go breaks on his new album. Includes the hit 45 'I'm Chillin'' and takes the electro package closer to coffee table chic. Kingdom Blow is a strong album that'll enhance the man's reputation, but stalwart Def Jammers won't be overly impressed.

DEH



KURTIS BLOW: not an unequivocal thumbs-up.

They're regular giggers, so stock up when they hit your dance hall.

● *Microdisney feature, p 12* **DVE**

FRANK ZAPPA: Jazz From Hell. EMI EMC 3521. Producer: Frank Zappa. After recent years' hefty Zappa interest — remixes of earlier albums, a musical, live shows of note and two recent bona fide albums in the shape of *Them Or Us* and *Meets The Mothers Of Pre-*

vention, Frank gets re-zapped and serves up dumplings on rye. Jazz From Hell's finest moment is the title itself. Once past the sleeve the torrid backwaters of Level 42 jamming and go-go-fonky-bo-bop take over. This is Carlos Santana after a service and Frank on a tangent that doesn't pay. Grim. **DEH**

MATT MONRO: By Request. EMI EMS 1129. A value-for-money issue of 20 tracks, each containing ample evidence of Matt Monroe's warm, musical vocalising abilities. This compilation intentionally avoids unnecessary duplication of his many hits — but concentrates, in the main, on less familiar tracks. Not all rank with the very best he recorded for the company, but the singer's gift for handling practically anything in a convincing, tasteful manner enables him to project the less persuasive lyrics. Tracks include *Time After Time*, *When I Fall In Love*, *I Get Along Without You Very Well*, and *Wednesday's Child* — the best-known title of this collection. **SB**

JACQUES LOUSSIER: *Bach To The Future. Start STL8.* With his current *Play Bach Trio* Loussier proves that his pianistic skills have diminished not one whit. Whether or not this is due to his present back-to-Bach pre-occupation is open for debate. Certainly, though, his own restylings of a well-chosen quartet of works by Johann Sebastian are as impressive as anything he has achieved on record before this time. Without sacrificing either tastes or sensitivity and with a complete lack of pretentiousness or glibness, this digitally-mastered album finds him at a new level of creative excellence. **SB**

INDIES

VARIOUS ARTISTS: *Don't Shoot. Zippo ZONG 9.* Distribution Pinnacle. A curious sampler of the latest country-influenced bands from LA, with such known quantities as Dan Stuart of *Green On Red*, John Doe of X, Sid Griffin of the Long Ryders etc. From the pure country of *Hello Walls* by Top Jimmy & the Rhythm Pigs or Julie Christensen's *Almost Persuaded* to more anarchic efforts like John Doe's *Wreckin' Ball* or the excellent Tony Gilkyson's *Tear It Down* with Maria McKee of *Lone Justice* on b.vox, this is an entertaining taste of what will hopefully be many fine individual LPs in the year ahead, and seems to prove that Californian country isn't all worn-out hippies. **JT**

DENEICE WILLIAMS: *So Glad I Know.* Sparrow Records *BIRD R 177.* On the inner sleeve Williams declares that she must take the message of salvation to those who do not attend church and this she unremittingly sets out to achieve with a collection of songs exclusively devoted to religion. Nothing wrong with that, but the sultry nature of her vocals — not very far removed from the seductive Free, which was a hit for her in the Seventies — seem wholly incongruous with choruses of Jesus. Maybe a bit OTT for UK digestion. **KF**

Greyhound hat trick

GREYHOUND RECORDS, the label offshoot of the record importer and distributor, which returned to the 12-inch dance scene last year, has released a second, triple headed batch of product which was in the shops in time for Christmas.

Attention is primarily focussed at the moment on the Eurobeat/Hi-NRG field, generally ill-served by many UK companies, and intends to pursue a policy of checking out older product for which club exposure and demand remain high, but on which original import stocks are no longer available.

"We certainly aren't getting into the rat race of chasing and bidding for 'hot' new masters," says label executive Steve Murrin. "That, these days, is a game only the majors can play. Here we have a field for which we know the market, and in which we can pinpoint existing demand for specific items."

The three newly-issued are *Fantasy* (GRY 002) by West Germany's Lion Ross (a mainstream Europop dancer which spread its success all over Europe — as did the coupling, *Say (You'll Never)*; *Cubre Libre/Homosexuality* (GRY 003) by Californian duo *Modern Rocketry* (two more former A-sides, the more obviously controversial title of which was a huge-selling import in 1984 — *Greyhound* moved more of it than of the *Harlequin Four's Set It Off* — and a Hi-NRG chart-topper for several weeks); and *Swiss Boy* (GRY 004) by Lou Sern (a 1986 Italian hit which got massive exposure last Summer around the Mediterranean clubs, plus import success and a Hi-NRG chart placing here.)

Greyhound won't take responsibility for the dreadful pun which comprises Lou Sern (if you don't know your Swiss geography, you'll miss it anyway), but does admit a hand in the — ahem — interesting sleeve art to be found on the *Modern Rocketry* release, which does show, quite literally, exactly where the track is aimed?

In addition to Greyhound's usual telephone number of (01) 385 8238, the company has now set up a second number purely for enquiries concerning the dance label. Steve Murrin can be contacted on (10) 381 0124.

House on fire

AFTER A lengthy "will they — won't they?" delay of some six months while a legal wrangle was being sorted out, London finally got Steve "Silk" Hurley's *Jack Your Body* onto commercial UK 12-inch release (LONX 117) on December 29.

The song is regarded by many as the archetypal Chicago "House" style track, and has been available here in LP track form on London's acclaimed compilation *The House Sound Of Chicago* (LONDLP 22) for some months, alongside Farley "Jackmaster" Funk's *Love Can't Turn Around*,

which was a smash pap hit when extracted from the album during the summer.

Steve Hurley is actually one half of another now legendary Chicago House Name, J.M. Silk, whose own more street-level version of *Love Can't Turn Around* was also a UK Top 10 dance chart hit a couple of months ago. On the new 12-inch, "Silk" offers four variations on the basic *Jack Your Body* track, including a dub version and "home made" cut.

For those still wondering about the apparently self-contained vocabulary of this particular dance music idiom, *Jack Your Body* is (to quote the *NME's* Stuart Cosgrove's sleeve note to *The House Sound Of Chicago* album) "the local term for frantic dancing, that you can hear woven into countless House tracks."



STEVE 'SILK' HURLEY: archetypal House construction

(Don't) hang the DJ...

A DISC which should be striking a chord with most working club and doncefloor DJs around the country is the latest release on DMC Records, the DJ-orientated label set up last year by Tony Prince's *Disco Mix Club* in association with Arista.

The record is *Ask The DJ*, and it is performed (as well as being written and produced by) Barry Upton, former *Brotherhood Of Man* member who is now also a working DJ with a residency at London's *Homermersmith Palais*. The track is based upon the typical trials and tribulations of the club job with its audience, and should thus strike a chord both sides of that mixing console.

As with all DMC releases, in addition to the standard 7-inch (DECK 3) and 12-inch (DECK 123) releases, there is a specifically DJ-aimed 12-inch variation featuring multiple tracks, including the 7-inch mix, rap, percussion and accapella mixes, and a "cut'n'scratch" track — these being courtesy of one of DMC's own remixer/producer wizards, Les "The Mix Doctor" Adams. The catalogue number for this is *DECKS 123* — dealers and customers should be careful over what exactly they're ordering!

Upton has been giving the track upfront exposure around the country already, touring clubs prior to Christmas as part of the *Disco Mix Club Roadshow*.

MORE OPPOSITE ▶

STOCK IT

MICRODISNEY: *Crooked Mile.* Virgin. Producer: Lenny Kaye. Could '87 be the Micros' year as they continue this sweet subversion, grafting innocent melodies to jaundiced lyrics (much in the vein of their last LP, the acclaimed *Clock Moves Down The Stairs*) and coming up with something akin to an Irish showband on acid. More structured than their earliest material, the Micro's aren't immediate on vinyl, but viewed live or with (hopefully) plenty of airplay they pack an unmatched punch.

This week's reviewers: Stan Britt, Karen Faux, Dave E Henderson, John Tobler, Danny Van Emden.

EUROPARADE

Rank	Artist	Country of Origin
1	TOUCH ME (I Want Your Body), Samantha Fox	GB
2	HOLIDAY RAP, M.C. Miller G - Dealey Srem	NL
3	BROTHER LOUIE, Modern Talking	D
4	PAPA DON'T PREACH, Madonna	USA
5	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean	GB
6	LESSONS IN LOVE, Level 42	GB
7	SAY YOU SAY ME, Laurel Richee	USA
8	OURAGAN/IRRESISTIBLE, Stephaise	F
9	THE FINAL COUNTDOWN, Europe	SW
10	JEANNY, Falco	A
11	DON'T LEAVE ME THIS WAY, Communards	GB
12	SLEDGEHAMMER, Peter Cetera	GB
13	VENUS, Bananarama	GB
14	LIVE TO TELL, Madhatter	USA
15	THE LADY IN RED, Chas De Borch	GB
16	EASY LADY, Spogina	E
17	IN A DIFFERENT CORNER, George Michael	GB
18	THE EDGE OF HEAVEN, Wham!	GB
19	WEST END GIRLS, Pat Sharp Boys	GB
20	ABSOLUTE BEGINNINGS, David Bowie	GB
21	WONDERFUL WORLD, Sam Cooke	GB
22	A KIND OF MAGIC, Queen	GB
23	ATLANTIS IS CALLING (SOS For Love), Modern Talking	D
24	BURNING HEART, Survivor	USA
25	TAKE MY BREATH AWAY, Berlin	USA
26	TRUE BLUE, Madonna	USA
27	TYPICAL MALE, Tina Turner	USA
28	KISS, Private And The Revolution	USA
29	THE SUN ALWAYS SHINES ON TV, A-ha	NOR
30	NIRITA, Elton John	GB
31	MIDNIGHT LADY, Chris Norman	GB
32	RUSSIANS, Shiny	GB
33	TAKE ON ME, A-ha	NOR
34	ROCK ME AMADEUS, Falco	A
35	THE PROMISE YOU MADE, Cook Robin	USA
36	LYING DOLL, Cliff Robinson & The Young Ones feat. Hank Marvin	GB
37	OHNE DICH, Altkonferenz Freiberg	D
38	RAGE HARD, Frankie Goes To Hollywood	GB
39	I'M YOUR MAN, Wham!	GB
40	MAGIC MONDAY, Scorpions	USA

James Hamilton

C O L U M N

WRITING THIS well before you read it, I obviously know only about the current UK releases that were serviced in advance before Christmas. However, there's one about which I've been impatiently waiting to tell you on this release week. **HOT HOUSE** Don't Come To Stay (deConstruct Records M6212, via PRT), an absolutely marvellous and hopefully hibound gospel-style intensely surging slowie, British-made, sort of Sade with emotion!

Others on UK 12-inch include **HOT CHOCOLATE** You Sexy Thing (EMI 12RR 9), Dutch remixer/producer Ben Liebrand (of Tavares fame) adds a go go rhythm to this 1975 oldie with surprisingly good results; **JANICE CHRISTIE** Heal Stroke (London LONX 120), nagging pent-up jolting basher obviously inspired by Janet Jackson's Nasty; **WORSE 'EM** Triple M Boss (Champion CHAMP 1229), violently juddering strong rap 'n' scratch in the current style, with distinctively treated bass beats; **PAUL JOHNSON** When Love Comes Calling (CBS 650337-6), nervily jiggling though lush soul swoyer by London's soaring now sala gospel star, classy stuff, hopefully not too much so; **SWING OUT SISTER** Surrender (Mercury SWING 312), subtle slowly building and doadling atmospheric burbler, possibly too clever for their own good as (in the Stuff Gun Mix) there's not much song to snare the pop public, although the unheard seven inch edit may prove to be stronger;

FREDDIE JACKSON Have You Ever Loved Somebody (Capitol 12CL 437), sinuous soul smoother, by far the hottest track from his recent LP, coinciding with some UK concerts; **WAS (NOT WAS)** Robot Girl (Mercury WASR 12), reissue coupling now the previously separate Paris and East Grinstead Mixes of this clever rambling percussive groove which failed to do as well as expected by Phonogram the first time, but which like all grooves rather than songs has limited pop appeal, no matter how good the playing; **BUNCH OF 5'S** Shk Rendezvous (The Production House WB 002-12, via Bluebird 01-723 9090), driving dated disca oddity combining such disparate late '70s influences as Brass Construction and the Village People; **DYCE** I Can't Take It (The Production House D 001-12, via Bluebird), another dated groove but overlaid with more modern trappings; **STEINSKI & MASS MEDIA** We'll Be Right Back (Fourth & Broadway 12BRW 59), clever though ultimately tedious hip hop cutting in catchphrases and clichés from old US TV commercials; **GEORGE MCRAE** Rock Your Baby (Parloil 650312-6), ever a perennial threat in its original state, the 1974 classic is not necessarily made more current by this

messily busy Frankfurt Mix; **INDIAN OCEAN** Treehouse/School Bell (Fourth & Broadway 12BRW 57), interestingly experimental rhythm flier unlikely to mean much in the blinkered disco market; **PEARLY GATES** Action (Remix) (Funkin' Marvellous 12 MARV X3), remixed comy galloping Hi-NRG aldie.

Recent UK LPs have included **GREGORY ABBOTT** Shake You Down (CBS 45006-1), squeaky good loaker with a pleasant soft soul set that should pick up sales now he's broken so big on both sides of the Atlantic; **RAY, GOODMAN & BROWN** Take It To The Limit (EMI America AML 3113), silky sweet soul by the renamed and reformed Moments, with few biting beats but much that's easy listening; **TEENA MARIE** Greatest Hits (Gordy WL 72428), retrospective of the black-orientated material, like I Need Your Lovin' and Portuguese Love, that made this white girl so popular here, whereas her newer pop-orientated material an Epic means nothing here and has made her a star in the States; **C.L. BLAST** C.L. Blast (Chorly R&B CRB 1145), long overdue UK release of an excellent deep southern soul set, one of its standouts being due as a 12-inch, Lay Another Log On The Fire; **VARIOUS** Uplawn Is Kickin' It (MCA Records MCI 4001), various rappers and scratchers throw down on a fresh hip hop compilation that includes Heavy D. & The Boyz' Mr Big Shuff and the Hot Marley Marl's He Cuffs So Fresh; **ISAAC HAYES** U-Turn (CBS 450155), vintage style slowies and a couple of fast 'uns that are more like "house" than his influential old I Can't Turn Around ever was; **KYLMAXX** Klymaxx (MCA Records MCF 3350), although still more US than UK orientated, this all-girl group could create some long-term interest here if the Howard Hewlett-duetted I'd Still Say Yes gets heard; **THE MANHATTANS** Back To Basics (CBS 450063-1), mellow vocal group soul with three songs produced by Bobby Womack, and an easily torn delicate die-cut sleeve which is proving a liability for record stores; **STACY LATTISAW** Take Me All The Way (Motown ZL 72479), scroppy directionless set with just Jump Into My Life attracting soul-type attention; **CRUSADERS** The Good And Bad Times (MCA Records MCG 6022), the days are long gone when jazz-funk fever made every Crusaders-associated release an automatic seller; **READY FOR THE WORLD** Lang Time Coming (MCA Records MCF 3352), as the UK's black music fans are reluctant to buy Prince-style fast rhythms even when by Prince himself, this young group's quite decent slowies which shore this set will need radio exposure.



NY rapper Back To Burn

● BACK TO BURN is the latest single from 10 Records' Manhattan rapper T La Rock (left).

Next on the agenda for T, who collaborated with Jazzy J on its Yours, is his forthcoming debut album, recorded with labelmate Mantronik from Mantronix.

The single, meanwhile, which will be included on the album, also features a dub version of the title track on the b side and a special club version on the 12-inch model. All versions were written by T and Mantronik and produced and mixed by Mantronik.

DISCO TOP ALBUMS 1986

1	JANET JACKSON: Control	A&M
2	FIVE STAR: Silk And Steel	Tent/RCA
3	ANITA BAKER: Rapture	Elektra
4	MADONNA: True Blue	Sire/WEA
5	WHITNEY HOUSTON: Whitney Houston	Arista
6	CAMEO: Word Up	Club/Phonogram
7	LUTHER VANDROSS: Give Me The Reason	Epic
8	CHERRELLE: High Priority	Tabu
9	THE S.O.S. BAND: Sons Of Time	Tabu
10	GWEN GUTHRIE: Good To Go Love	Boiling Point/Polydor
11	MIDNIGHT STAR: Headlines	Solar/MCA
12	ALEXANDER O'NEAL: Alexander O'Neal	Tabu
13	RUN D.M.C.: Raising Hell	Profile/London
14	PATTI LABELLE: Winner In You	MCA
15	VARIOUS: Up From Vol 1	Serious
16	LIONEL RICHIE: Dancing On The Ceiling	Motown
17	GEORGE BENSON: White The City	Wama Brothers
18	FREDDIE JACKSON: Feels Like The First Time	Capitol
19	LEVEL 42: World Machine	Polydor
20	BILLY OCEAN: Love Zone	Jive

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Willie Colon - Say You Dont Know
Aretha Franklin - Jimmy Lee (Remix)
38 Street - Party
M.T.R. - The Walk
Bobby O'Claudia Barry - Whisper
Malibu - Lust Or Love
Hot Line - Ready Or Not
Paradise Girls - Hoidin Back
Candy J - Why You Wasting My Time
(House)
Frankie Knuckles - You Cant Hide (House)
MK2 - Used By A D J (House)
ESP - Its You (House)
Blaze - Whatcha Gonna Do For Love

Lee Prentiss - You Plus Me
Risque Rhythm Team - Risque Rhythm (House)
Nitro Delux - Brutal House
Amoretta - Clave Rocks
Sabby - Frt Night
Xena - First One
Carmen - You And Me
Howard Hewett - Stay (Remix)
Michael Bow - Love - Devotion (Remix)
Company B - Fascinated
Jaqui - Rumour - Just Dont Break A My Heart
Level 42 - World Machine (Remix)
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Steve Silk Hurley - Jack Your Body
Chip E - If Your Only (House)
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Elkie Brooks Telstar STAR 2284
- 34** 36 HIT MIX '86 •
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- 36** 44 NO MORE THE FOOL CD
Elkie Brooks Legend LMA 1
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- 40** 68 PICTURE BOOK ★ CD
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- 57** 90 PLEASE • CD
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- 58** 67 ROCKBIRD ○ CD
Debbie Harry Chrysalis CHR 1540

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- 92** RE ELIMINATOR ★★ CD
ZZ Top Warner Brothers W 3774
- 93** 100 LOVE OVER GOLD ★★ CD
Dire Straits Verigo/Phonogram 6359 109
- 94** 93 NOW, THAT'S WHAT I CALL MUSIC 7 ★★
Various Virgin/EMI NOW 7
- 95** NEW SHAKE YOU DOWN
Gregory Abbott CBS 450 061-1
- 96** RE SOMEWHERE IN TIME • CD
Iron Maiden EMI EMC 3512
- 97** 45 HIGHWAY OF LIFE
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- 98** RE CLASSICS BY CANDLELIGHT CD
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- 99** RE GOD'S OWN MEDICINE ○ CD
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- 100** RE NOW, THAT'S WHAT I CALL MUSIC '86
Various CD only Virgin/EMI/PolyGram CDNOW 86

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TOP Dance SINGLES

1	WORD UP Cameo	Club/Phanogram
2	AIN'T NOTHIN' GOIN' ON BUT THE RENT Gwen Guthrie	Boiling Point/Polydor
3	WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson	A&M
4	SATURDAY LOVE Cherelle with Alexander O'Neal	Tobu
5	LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk	London
6	ON MY OWN Patti Labelle with Michael McDonald	MCA
7	WHEN THE GOING GETS TOUGH ... Billy Ocean	Live
8	PAPA DON'T PREACH Madonna	Sire
9	RAIN OR SHINE Five Star	Tent/RCA
10	(Nothing Serious) JUST BUGGIN' Whistle	Champion
11	CHAIN REACTION Diana Ross	Capitol
12	(BANG ZOOM) LET'S GO GO Real Roxanne	Cooltempo/Chrysalis
13	IF YOU WERE HERE TONIGHT Alexander O'Neal	Tobu
14	WE DON'T HAVE TO ... Jermaine Stewart	10/Virgin
15	THE FINEST The S.O.S. Band	Tobu

16	RUMORS Timex Social Club	Cooltempo/Chrysalis
17	NASTY Janet Jackson	A&M
18	HOW WILL I KNOW Whitney Houston	Arista
19	TRUE BLUE Madonna	Sire
20	I CAN'T WAIT Nu Shooz	Atlantic
21	SO MACHO/CRUISING Sinitta	Fonfare
22	YOU TO ME ARE EVERYTHING (Decade Remix) Real Thing	PRT
23	WHEN I THINK OF YOU Janet Jackson	A&M
24	ALICE, I WANT YOU JUST FOR ME Full Force	CBS
25	ROCK ME TONITE (For Old Times Sake) Freddie Jackson	Capitol
26	ALL AND ALL Joyce Sims	London
27	MIDAS TOUCH Midnight Star	Solar
28	WALK THIS WAY Run D.M.C.	London
29	AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski	Epic
30	FIND THE TIME Five Star	Tent
31	MINE ALL MINE Cashflow	Club/Phanogram
32	MY MAGIC MAN Rochelle	Worner Brothers
33	CAN'T WAIT ANOTHER MINUTE Five Star	Tent/RCA
34	CAN'T GET BY WITHOUT YOU Real Thing	PRT
35	I WANT TO WAKE UP WITH YOU Baris Gardiner	Revue/Creole
36	SHOWING OUT Mel & Kim	Supreme
37	SLOW DOWN Loose Ends	Virgin
38	BORDERLINE Madonna	Sire
39	SYSTEM ADDICT Five Star	Tent/RCA
40	SWEET LOVE Anita Baker	Elektra
41	HEADLINES Midnight Star	Solar/MCA
42	THE RAIN Oran 'Juice' Jones	Def Jam
43	SECRET LOVERS Atlantic Star	A&M
44	ROSES Haywoode	CBS
45	YOU AND ME TONIGHT Aurra	10/Virgin
46	I'LL KEEP ON LOVING YOU Princess	Supreme
47	I FOUND LOVIN' Fatback Band	Important/Towerbell Master Mix
48	I CAN PROVE IT Phil Fearon	Ensign
49	DON'T WASTE MY TIME Paul Hardcastle	Chrysalis
50	LADIES Mantronix	10/Virgin
51	JUMP BACK (SET ME FREE) Dhar Braxton	Fourth & Broadway/Island
52	TENDER LOVE Force M.D.'S	Tommy Boy
53	TELL ME TOMORROW Princess	Supreme
54	EXPANSIONS '86 Chris Paul	Fourth & Broadway/Island
55	LESSONS IN LOVE/SOMETHING ... (Remix) Level 42	Polydor
56	PAIN Betty Wright	Cooltempo/Chrysalis
57	I'M A DREAMER BB & Q	Cooltempo/Chrysalis
58	GIRLS AIN'T NOTHIN' BUT TROUBLE DJ Jazzy Jeff & Fresh Prince	Champion
59	SET ME FREE Jaki Graham	WorldRadioHistory EMI

60	SET ME ON FIRE Willie Colon	A&M
61	JACK THE GROOVE Raze	Champion
62	CANDY Cameo	Club/Phanogram
63	LIVING IN AMERICA James Brown	Scotti Brothers
64	FALLING IN LOVE Sybil	Champion
65	IF I SAY YES Five Star	Tent/RCA
66	IF I RULED THE WORLD Kurtis Blow	Club/Phanogram
67	(THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie	Boiling Point/Polydor
68	GALVESTON BAY Lonnie Hill	10/Virgin
69	I CAN'T LET YOU GO 52nd Street	10/Virgin
70	BREAKING AWAY Jaki Graham	EMI
71	BASSLINE Mantronix	10/Virgin
72	WONDERFUL WORLD Sam Cooke	RCA
73	YOU CAN DANCE IF YOU WANT TO Go Go Lorenzo & The Davis Pinckney Project	Boiling Point/ Polydor
74	SUGAR FREE Juicy	Epic
75	I CAN'T TURN AROUND J.M. Silk	RCA

2/0

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3

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WEST END STORY

LP CAT. No. WTND 1

Chrome Dioxide Cassette CAT. No. ZCWTND 1

CD CAT. No. CDWTND 1

ANTHEMS VOL 1

LP CAT. No. MUSIC 5

Chrome Dioxide Cassette CAT. No. ZCMUS 5

NEW YORK SKYY GREATEST HITS

LP CAT. No. NYS 1

Chrome Dioxide Cassette CAT. No. ZCNYS 1

STREET
SOUNDS

Pete Cole's choice

The Music industry's natural target market will always be teenagers — but what do you do when there are fewer of them? Brian Oliver has canvassed opinions on how record companies will adapt to a steadily shrinking teenage population, while Zed Zawada of *Smash Hits* publisher EMAP Metro, which has commissioned much research on the subject, urges people not to press the panic button just yet.

Is this the end of the teenage rampage?

EVER SINCE the baby boom of the immediate post-war years led to the start of the "teen boom" in the Sixties, the record industry has relied on 15-19 year olds for much of its sales — especially on the singles front. In fact, most people now working in the record business have probably never known a time when teenagers were *not* the dominant force in the marketplace.

But a report published recently by Surrey-based Marketing Direction Ltd shows that, by 1996, there will be fewer teenagers in Britain than at any time since 1961 — the year when record sales really began to take off.

According to the survey, *Youth Facts '86*, the number of teenagers in Britain will fall by 28 per cent (to 3.4m) by 1996. This compares with 4.8m 15-19 year olds at the highwater mark of the teen boom in 1982.

By 1993, the survey reveals, teenagers will form only 6 per cent of the population — probably the lowest ever.

Although teenagers' buying power has been hit in recent years by the high level of youth unemployment (20 per cent of all 18-19 year olds are registered as unemployed), those with jobs are still generally better off than workers 10 years older. They continue to have more money to spend on themselves than any other age group.

So the dramatic fall in the number of teenagers over the next 10 years could have serious repercussions for the record industry.

The BPI says it has been monitoring the decline in the teenage market for a number of years, and has warned the industry that it will need to "direct its marketing strategies accordingly".

PolyGram chief, Maurice

Oberstein, points out that record retailers such as Tower Records, Virgin and HMV have already taken the first steps in preparing for these major demographic changes: "Whether intuitively, or in response to the change in the profile of their customers, they have made the record-buying environment much more accessible to a mature audience."

He adds: "There was a time when a record shop was a 'dark hole' catering for a specific teen market. But it is now more inviting to the population at large. It's a place where the whole family can go — and it hasn't chased the teenager away."

Brian Shepherd, managing director of A&M Records, believes the fall in the number of teenagers will ultimately affect record companies' marketing and A&R strategies — although he feels this will happen through a process of "natural evolution" rather than being pre-planned. Record companies will instinctively "follow the market", he says.

CBS Records' Jonathan Morrish agrees: "This pattern is already upon us. But the industry is very cyclical anyway and we have learnt to adapt and live within these cycles. We realise that we can't always have a 1964, a 1972 or a 1984."

Most record company executives agree that the trend towards a higher proportion of older record buyers will probably help sales of albums, and, in particular, CD's. But it could bring about the demise of the 7-inch single.

PolyGram's Maurice Oberstein, believes the 7-inch single may "fade away" — although he stresses that it is likely to be replaced by something else, such as the 12-inch single or even the "cassette single": "Although teenagers are the buyers of pop singles, the sing-

le will still have a place in the market as a leader into an artist's career."

He adds: "There might be a fall in the absolute number of singles sold, but I don't think that will make a lot of difference — unless the programming of music changes as a result. Then we should be concerned. But I don't think broadcasters have ever particularly played records because they sold well."

On the manufacturing front, Oberstein believes that considerations such as portability might lead to the lurch of cassette singles priced at the same level as 12-inch singles — although he feels the 12-inch format will probably last "longer than people think": "Because the 12-inch is album-like, its appeal spreads across a wider age group than the 7-inch single," he says.

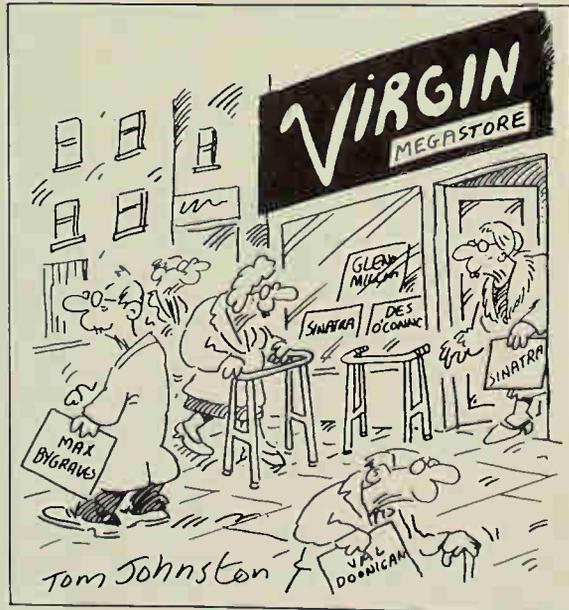
EMI Records' Brian Southall confirms that his company's manufacturing plant has no

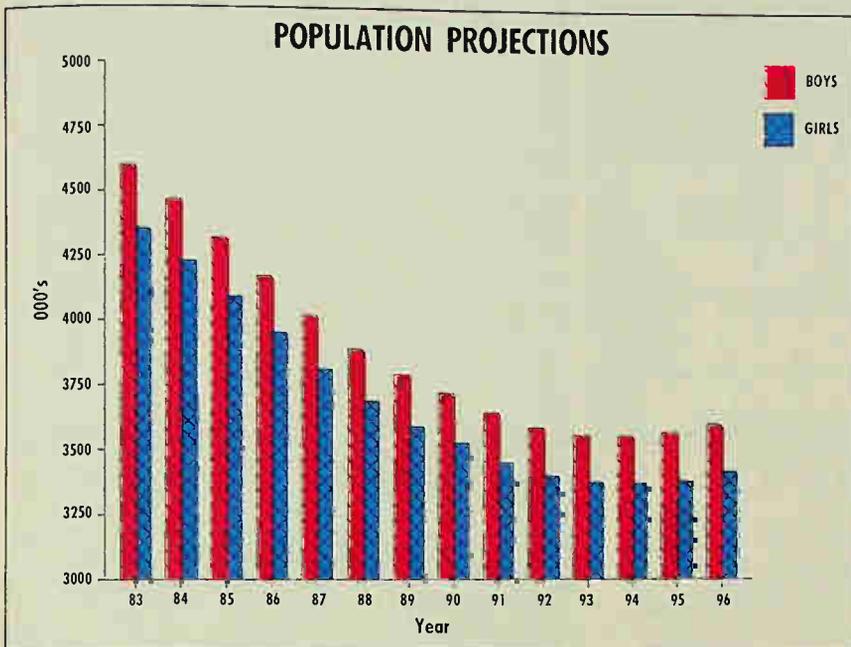
plans to install any additional 7-inch presses. He says EMI also acknowledges that the number of teenagers will drop "significantly" in future — instead of simply continuing to edge downwards as it has done over the past five years.

"Although the 7-inch business fell during that time, it was offset by a significant increase in 12-inch singles," says Southall. "12-inch singles may continue to offset some of the 7-inch loss in future."

He adds: "Unless the whole culture of broadcasting changes, I presume radio stations will continue to play singles. So they will always have a promotional impetus in the UK."

PolyGram's Oberstein observes: "The music carrier will only be a problem to the industry in terms of ensuring that we don't have the wrong inventory at the wrong time. We may end up conveying music up or down a cable by





PLOTTING THE demographic decline of the teenager (source: Youth facts '86. Market Direction Ltd)

1996. But we'll only get through the next 10 years if we can find enough good artists."

However, A&M's Brian Shepherd expects to see fewer musical trends in future: "I've heard A&R men saying we're going through a 'boring patch' as far as new bands are concerned. But I believe this is actually the first sign of the impact of the declining number of teenagers. If there are fewer teenagers, the music is not going to be as innovative because most new ideas tend to come from the teen groups."

If there should be a shortage of exciting new talent, this would obviously have a serious effect on the traditional success and influence of British music in overseas markets. But EMI Records' UK A&R director, David Munns, doubts that this is likely to happen.

Says Munns: "Accepting that there will be a drop in the number of teenagers in 10 years time, and consequently a possible reduction in the number forming bands and making demo tapes, I still believe this country will remain the hotbed of musical talent that it is today."

He adds: "A reduction in quantity does not mean a reduction in quality. There will always be teenagers wanting to break into the music business... and they will make themselves heard."

However, A&M's Brian Shepherd says: "There will still be new bands and record companies will continue to look for new acts because that's our job. But the choice will be limited. Unlike the situation in 1980-81, when there were plenty of exciting new bands to go around, when a good new teen band does come along in future, every record company will be chas-

ing it. That could bump up the cost of new signings and will put greater pressure on the small, independent labels."

But Iain McNay, managing director of indie label Cherry Red Records, dismisses this suggestion: "At the moment, most innovative ideas are coming from studio producers not young teen bands. The artists are often secondary to the production team — especially in the dance area."

He adds: "We will continue to work with young musicians and bands who play live. But the whole industry will be so different in 10 years' time that I just can't plan our A&R strategy that far in advance. At the moment, all I'm thinking about is what we are going to release in 1987."

Says McNay: "We obviously take note of demographic trends. But, whatever happens, we will continue to sign the people and the music we like. Unlike the major companies, we're not always trying to find 'the next big thing'. We can get by if one of our acts only sells 10,000 records."

Island Records' managing director, Clive Banks, also does not envisage any change in his company's A&R policy: "We've never gone into the fashion business, so I don't think a fall in the number of teenagers will make any difference to us at all. And we wouldn't gear our future signings just to suit an older audience. If we really believe in artists, we'll continue to sign them and release their product."

Banks does not agree that there will be a limited number of teenage bands in future: "Even if there are fewer teenagers, those who want to join bands will do so. There will still be true talents around — and we'll continue to sign them.

Hopefully, it might mean fewer teenage A&R men though!"

Most record companies feel that the trend towards an older record-buying public will have a positive effect on new artists' careers. As Brian Shepherd explains: "Historically, older record-buyers are more loyal to artists. So today's new acts may enjoy greater longevity than they would normally have done."

John Knowles, head of marketing and artist development at Magnet Records, says that, in order to capitalise on this trend, record companies must develop innovative acts who can appeal to today's teenagers... so that they and their audience can "grow up together."

"We have to develop artists to sell albums instead of singles and we have to make sure they stay around a lot longer," says Knowles. "Record companies will have to start thinking more longterm — and stop changing their minds all the time."

PolyGram's Oberstein feels companies are already adopting this approach in the face of "what the market is saying": "We're learning more. We don't get on or off things as quickly as we used to," he says.

However, all is not lost forever as far as the teen market is concerned. According to the Marketing Direction survey, teenyboppers may be back in force by the turn of the century. Teenagers of the past decade are now becoming parents — and, as a result, the number of babies born each year will start to rise again... leading to a possible 'teen boom at the dawn of the 21st century.

As Brian Shepherd quips: "Does that mean we'll all have to start looking for the next Bay City Rollers in the early 1990's?" □

WorldRadioHistory

...But don't panic

ANY INDUSTRY looking forward to a critical chunk of its customers dwindling in numbers over the next decade can be excused for pressing the panic button, writes Zed Zawada.

But just before you global marketing strategists out there decide to start selling retirement plans instead of pop singles consider this, the teenage population peaked in good old 1980 at 9.2m 10-19 year olds before beginning its inexorable slide to 1996 when we will only have just over 7m of the little buggers. In 1980 those music papers bothering to file ABC figures ie *Smash Hits*, *Sounds*, *NME*, *Record Mirror*, *Melody Maker* sold a resounding 39m copies between them. In 1981 things were looking grim, only 36m copies managed to find buyers, by the end of 1982 it was down to 32m, an 18 per cent decline in two years.

Press barons' boardrooms throughout the land resounded with the sound of grovelling circulation directors displaying plunging teenage population graphs and chorusing "of course the circulation is dropping, there are less teenagers".

Not so gentlemen, in 1985 the music press shifted 45m units, that's 15 per cent more copies to 12 per cent fewer teenagers.

So what happened between '82 and now? Simple, newer and better music papers namely *Smash Hits*, *No 1* and *Kerrang!*, completely transformed an industry sector that had been under performing.

This simple example of bullshit baffling brains really only refers to the least important aspect of marketing to

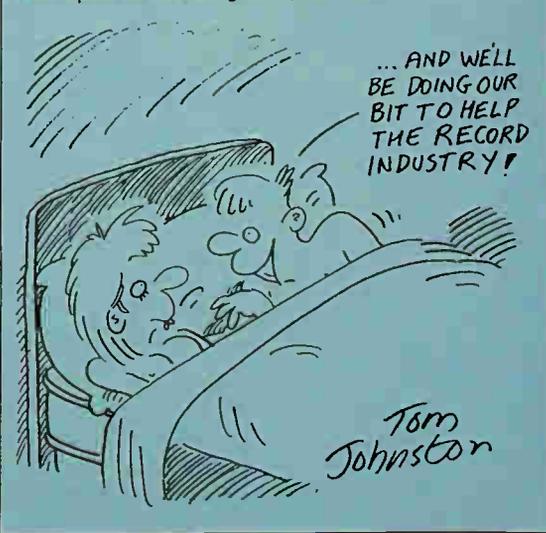
teenagers, that of their direct discretionary spending (although with teenage disposable income ie after rent, fares, food and bills running at well over £6 billion a year, yes that's £6,000,000,000, it's not to be scoffed at).

Much more important is the fact that the teenage years are the ones in which people learn to be consumers and during which indelible brand images and value judgements are formed that will influence a whole lifetime of spending. Just before the record business yells in unison that "branding is done by Proctor and Gamble, Heinz, and Coca Cola, not us" I would point out that in record company terms Michael Jackson is a brand as is Bruce Springsteen, Phil Collins, Peter Gabriel, The Pretenders and all the other people that started out on singles bought by teenagers 10 years ago and who are now selling albums, CDs, and tapes to yuppies as quickly as Tower Records can put them on display.

In the same way it was in their teenage years that the 30m or so UK adults who *don't* regularly buy recorded music decided that it wasn't for them. Other Industries have realised this and created specific teenage products and marketing campaigns to make sure they get a piece of the action.

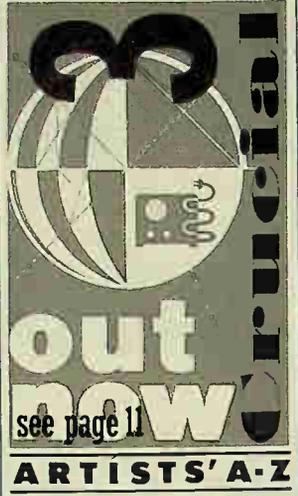
Their reaction to the decline in teenage population was succinctly put to me by the marketing director of a major bank: "There may be less teenagers, but they are the only ones we have got. We will re-double our efforts to sell to everyone of them".

If the record industry turns it's back on teenagers now, nothing will save it in 10 years time.



TOP 100 ALBUMS

1	6	NOW, THAT'S WHAT I CALL MUSIC 8 ***	EMI/Virgin/Polygram NOW 8 (E) Various (Various)	C: TC NOW 8; CD: CDNOW 8
2	4	THE WHOLE STORY **	EMI XBTY 1 (E); C: TC XBTY 1; CD: CD 746 414-2	Kate Bush (Kate Bush) (6) Kate Bush/Jon Kelly (3) Andrew Powell (3)
3	2	TRUE BLUE ***	Sire WX 54 (W); C: WX 54C; CD: 925 442-2	Madonna (Madonna) (all 9 tracks) Stephen Bray (6) Patrick Leonard (4)
4	3	GRACELAND ***	Warner Brothers WX 52 (W) C: WX 52C; CD: 925 447-2	Paul Simon (Paul Simon)
5	6	SILK AND STEEL ***	Ten/RCA PL 71100 (R) C: PK 71100; CD: PD 71100	Five Star (Various)
6	5	HITS 5 ***	CBS/RCA Ariola/WEA HITS 5 (R) C: HITS 5; CD: HITS 5	Various (Various)
7	7	EVERY BREATH YOU TAKE — THE SINGLES	A&M EVERY 1 (F) C: EVERC 1	The Police (Police) (all 13)/Padgham (6) Gray (3) Latham (1) ** CD: EVERC 1
8	12	SLIPPERY WHEN WET •	Virgin/Phonogram VERH 38 (F) C: VERHC 38; CD: CDB 264-2	Bon Jovi (Bruce Fairbairn)
9	9	LIVE MAGIC	EMI EMC 3519 (E) C: TC EMC 3519	Queen (Queen/Trip Khalaf)
10	8	REVENGE **	RCA PL 71050 (R) C: PK 71050; CD: PD 71050	Eurythmics (David A. Stewart)
11	13	SCOUNDREL DAYS *	Warner Brothers WX 62 (W); C: WX 62C	A-ha (Alan Tarney (7)/Mags/Pol Woaktaar (3)) CD: 925 501-2
12	13	DIFFERENT LIGHT *	CBS 26659 (C) C: 40-26659; CD: CDB 26659	Bangles (David Kahne)
13	11	FORE! *	Chryslis LCD 1534 (F); C: ZCDL 1534	Huey Lewis and The News (Huey Lewis and The News) CD: CDD 1534
14	16	ORIGINAL SOUNDTRACK "TOP GUN" *	CBS 70296 (C) C: 40-70296; CD: CDB 70296	Various (Various)
15	17	LONDON 0 HULL 4 *	GoDisco AGOLP 7 (F) C: ZGOLP 7; CD: CDD 1537	The Housemartins (John Williams)
16	21	BROTHERS IN ARMS ***	Virgin/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2	Dire Straits (Mark Knopfler/Neil Dorfsman)
17	14	SWEET FREEDOM •	Warner Brothers WX 67 (W); C: WX 67C; CD: 241 049-2	Michael McDonald (T. Templeman/M. McDonald/L. Waronker/Various)
18	15	THE FINAL *	EPC 88681 (C); C: 40-88681; CD: CDEPC 88681	Wham! (George Michael (1) S. Brown/G. Michael (3) B. Carter (1))
19	24	COMMUNARDS •	London LONLP 18 (F) C: LONLC 18; CD: 828 016-2	Communards (Mike Thorne)
20	48	DISCO •	EMI PRG 1001 (E) C: TC PRG 1001; CD: CDP 746 450-2	Pet Shop Boys (Various)
21	29	THE GREATEST HITS OF 1986 •	Telstar STAR 2286 (R) C: STAC 2286	Various (Various)
22	10	MUSIC FROM THE BBC-TV SERIES 'THE SINGING DETECTIVE'	BBC REN 608; C: ZCEN 608 (E)	Various (Various)
23	14	SOUTH PACIFIC *	CBS 5M 42205 (C); C: 40-42205; CD: MK 42205	Kiri Te Kanawa, José Carreras, Sarah Vaughan etc. (Jeremy Lubbock)
24	41	AUGUST •	Duck/Warner Brothers WX 71 (W) 1986; The 21 C: WX 71C; CD: 925 476-2	Eric Clapton (Phil Collins) (all 11) Tom Dowd (1)
25	7	THE GREATEST HITS	Telstar STAR 2291 (R) C: STAC 2291	Bonnie Tyler (Various)
26	35	THE FINAL COUNTDOWN •	Epic EPC 26808 (C) C: 40-26808	Europe (Kevin Elson)
27	31	INVISIBLE TOUCH *	Virgin GENLP 2 (E) C: GENMC 2; CD: GENCC 2	Genesis (Genesis/Hugh Padgham)
28	26	THROUGH THE BARRICADES •	Reformation/CBS 450259-1 (C) C: 450 259-4; CD: 450 259-2	Spandau Ballet (Garry Lancaster/Spandau Ballet)
29	37	SO •	Virgin PG 5 (E) C: PGMCS 5; CD: PGD 5	Peter Gabriel (Daniel Lanois/Peter Gabriel)
30	34	WHITNEY HOUSTON ***	Arista 206 978 (R); C: 406 978; CD: 610 359	Whitney Houston (Jermaine Jackson (3) M. Masser (4) Kashli (2))
31	27	DANCING ON THE CEILING *	Motown ZL 72412 (R) C: ZK 72412; CD: ZD 72412	Lionel Richie (Lionel Richie/James Anthony Cornichael)
32	22	SIXTIES MANIA •	Telstar STAR 2287 (R) C: STAC 2287	Various (Various)
33	56	THE VERY BEST OF ELKIE BROOKS	Telstar STAR 2284 (R) C: STAC 2284	Elkie Brooks (Various)
34	36	HIT MIX '86 •	Stylus SMR 624 (STY) C: SMC 624	Various (Various)
35	42	GET CLOSE •	Real/WEA WX 64 (W); C: WX 64C; CD: 240 976-2	The Pretenders (Bob Clearmountain/Jimmy Iovine (9) Steve Lillywhite (1))
36	44	NO MORE THE FOOL	Legend LMA 3 (E); C: LMT 1; CD: LMCID 1	Elkie Brooks (Russ Ballard (4) Trevor Jordan (3) Julia Dawnes (1) Garry Ball (1))
37	38	IN THE ARMY NOW •	Virgin/Phonogram VERH 36 (F) C: VERHC 36; CD: 830 049-2	Status Quo (Pip Williams (9)/Dove Edmunds (2))
38	70	BREAK EVERY RULE •	Capitol EST 2018 (E) C: TC EST 2018; CD: CDP 746 232-2	Tina Turner (Terry Britten)
39	64	ONCE UPON A TIME **	Virgin V 2364 (E) C: TVC 2364; CD: CDV 2364	Simple Minds (Jimmy Iovine/Bab Clearmountain)
40	66	PICTURE BOOK *	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2	Simply Red (Stewart Levine)
41	43	A KIND OF MAGIC **	EMI EU 3509 (E); C: TC EU 3509	Queen (Queen/Mack (5) Queen/David Richards (4)) CD: CDP 746 267-2
42	25	MOTOWN CHARTBUSTERS •	Telstar STAR 2283 (R) C: STAC 2283	Various (Various)
43	23	LOVERS •	Telstar STAR 2279 (R) C: STAC 2279	Various (Various)
44	51	RAPTURE •	Elektra EKT 37 (W) C: EKT 37C; CD: 960 444-2	Anita Baker (Michael Powell (7) Marli Sharron/Gary Skardina (1))
45	62	HUNTING HIGH AND LOW **	Warner Brothers WX 30 (W) C: WX 30C	A-ha (T. Mansfield (7)/A. Tamey (2)/J. Ratcliff/A-ha (1)) CD: 925 300-2
46	49	NOW DANCE 86 •	EMI/Virgin NOD 2 (E) C: TC NOD 2	Various (Various)
47	50	INFECTED	Some Bizzare/Epic EPC 26770 (C); C: 40-26770; CD: CDEPC 26770	The The (W. Livelysey/M. Johnson (4) R. Mosimann/M. Johnson (2) G. Langton (2))
48	20	AN ALBUM OF HYMNS •	Telstar STAR 2272 (R) C: STAC 2272; CD: TCD 2272	Aled Jones (Hafin Owen/J. Mervyn Williams)
49	65	LIKE A VIRGIN **	Sire WX 20 (W); C: WX 20C	Madonna (Nile Rodgers (9) Madonna/Steve Bray (1)) CD: 925 181-2
50	32	REMINISCING •	Stylus SMR 623 (STY) C: SMC 623; CD: SMD 623	Foster & Allen (Eamonn Campbell)



ARTISTS' A-Z

ABBOTT, Gregory	95	MAATHS, Johnny and	32
A-Ha	11, 45	MCDONALD, Michael	17
BAKER, Anita	44	MISSON	89
BANGLES	12	MOTOWN	7
BENSON, George	66	NICHOLAS, Paul	54
BLACKLACE	77	NOW DANCE 86	46
BON JOVI	8	NOW 1986	100
BOSTON	8	NOW THAT'S WHAT I	99
BROOKS, Elkie	33, 36	CALL MUSIC 7	99
BUSH, Kate	55	CALL MUSIC 8	99
CAELO	76	CALL MUSIC 9	99
CHART, The	84	CALL MUSIC 10	99
CLAPTON, Eric	24	CALL MUSIC 11	99
CLAYDEMAN, Richard	68	CALL MUSIC 12	99
COLLINS, Phil	75	CALL MUSIC 13	99
COMMUNARDS	19	CALL MUSIC 14	99
DE BURGH, Chas	62	CALL MUSIC 15	99
DICKSON, Barbara	83	CALL MUSIC 16	99
DIRE STRAITS	16, 76, 98	CALL MUSIC 17	99
DOMINGO, Placido	63	CALL MUSIC 18	99
DREIFERS, The	72	CALL MUSIC 19	99
DURAN, DURAN	69	CALL MUSIC 20	99
EUROPE	76	CALL MUSIC 21	99
EURYTHMICS	10, 82	CALL MUSIC 22	99
FERRY, Bryan	60	CALL MUSIC 23	99
FIVE STAR	5, 71	CALL MUSIC 24	99
FOSTER & ALLEN	50	CALL MUSIC 25	99
FRANKE GOESTO	78	CALL MUSIC 26	99
GABRIEL, Peter	29	CALL MUSIC 27	99
GENESIS	27	CALL MUSIC 28	99
GO WEST	73	CALL MUSIC 29	99
GREATEST HITS OF 1986	21	CALL MUSIC 30	99
HARRY, Debbie	58	CALL MUSIC 31	99
HITS 5	5	CALL MUSIC 32	99
HIT MIX '86	34	CALL MUSIC 33	99
HORNBY, Bruce	90	CALL MUSIC 34	99
JACKSON, Janet	67	CALL MUSIC 35	99
JARRE, Jean Michel	56	CALL MUSIC 36	99
JONES, Aled	48	CALL MUSIC 37	99
LAUPER, Cyndi	79	CALL MUSIC 38	99
LEVEL 42	37	CALL MUSIC 39	99
LOVES, Huey/The News	13	CALL MUSIC 40	99
LUCKY	43	CALL MUSIC 41	99
MADNESS	64	CALL MUSIC 42	99
MADONNA	3, 53, 99	CALL MUSIC 43	99

Year To Date Album Chart New Entries (53 weeks) 378

DISTRIBUTORS' CODES — SEE ALBUM RELEASE PAGE
Compiled by Geoffrey for the *Billboard*, *Music Week* and *IBC*, based on a sample of 250 conventional record outlets. To qualify for a chart position, albums and cassettes must have a dealer price of £1.82 or more.

*** = TRIPLE PLATINUM (900,000 units)
** = DOUBLE PLATINUM (300,000 units)
* = GOLD (100,000 units)
○ = SILVER (60,000 units)
NEW = NEW ENTRY RE = RE-ENTRY

▲ Panel Sales Increase 50% or more over previous week.

51	59	THE AUTOBIOGRAPHY OF SUPERTRAMP •	A&M TRAMP 1 (F) C: TRAMC 1; CD: TRACD 1	Supertramp (Supertramp/Various)
52	61	THE HOLLYWOOD MUSICALS •	CBS 450 258-1 (C) C: 450 258-4	Johnny Mathis and Henry Mancini (Danny Dionte)
53	79	THE FIRST ALBUM *	Sire WX 22 (W) C: WX 22C; CD: 923 867-2	Madonna (Reggie Lucas)
54	33	JUST GOOD FRIENDS •	K-tel ONE 1334 (K) C: OCE 2334; CD: ONCD 3334	Paul Nicholas (Del Newman)
55	55	WORD UP •	Club/Phonogram JABH 19 (F) C: JABHC 19; CD: 830 265-2	Cameo (Larry Blackmon)
56	RE	RENDEZ-VOUS •	Dreyfus/Polydor POLH 27 (F) C: POLHC 27; CD: 829 125-2	Jean-Michel Jarre (Jean-Michel Jarre)
57	90	PLEASE •	Parlophone P58 1 (E) C: TC P58 1; CD: CDP 746 271-2	Pet Shop Boys (Stephen Hague)
58	67	ROCKBIRD •	Chryslis CHR 1540 (F) C: ZCHR 1540; CD: CDD 1540	Debbie Harry (Seth Justman)
59	RE	SUZANNE VEGA •	A&M AMA 5072 (F) C: AMC 5072; CD: CDA 5072	Suzanne Vega (Lenny Kaye/Steve Addabbo)
60	72	STREET LIFE — 20 GREAT HITS *	EG/Polydor EGV 1 (F) C: EGMV 1; CD: 829 136-2	Bryon Ferry (Rosie Music (Various))
61	69	QUEEN GREATEST HITS ***	EMI EMTV 30 (E) C: TC EMTV 30; CD: CDP 745 033-2	Queen (Various)
62	57	INTO THE LIGHT *	A&M AMA 5121 (F) C: AMC 5121; CD: CDA 5121	Chris De Burgh (Paul Hordiman)
63	58	PLACIDO DOMINGO COLLECTION	Stylus/RCA SMR 625 (STY) C: SMC 625	Placido Domingo (Various)
64	62	UTTER MADNESS	Zorjazz/Virgin JZLP 2 (E) C: JZMC 2; CD: JZCD 2	Madness (Clive Langer/Alan Winstanley)
65	74	THE SINGLES COLLECTION **	Chryslis SBTV 1 (F) C: ZSBTV 1; CD: CDD 1498	Spandau Ballet (Swain/Jalley/Spandau Ballet (8) Burgess/Horn (1))
66	53	WHILE THE CITY SLEEPS •	Warner Brothers WX 55 (W); C: WX 55C	George Benson (N.M. Walden (6)/T. Lipuma/R. Buchanan (2)/Kashli (1)) CD: 925 475-2
67	82	CONTROL •	A&M AMA 5106 (F) C: AMC 5106; CD: CDA 5106	Janet Jackson (Jimmy Jam/Terry Lewis)
68	46	HOLLYWOOD AND BROADWAY	Decca/Delphine/London SKL 5344 (F); C: KSKC 5344	Richard Clayderman (Olivier Toussaint/Paul de Senneville)
69	75	NOTORIOUS •	EMI DDN 331 (E) C: TC DDN 331; CD: CDP 746 415-2	Duran Duran (Nile Rodgers/Duran Duran)
70	47	BETWEEN TWO FIRES •	CBS 450150-1 (C); C: 450150-4	Paul Young (Hugh Padgham/Paul Young/Lon Kewley)
71	RE	LUXURY OF LIFE *	Ten/RCA PL 70735 (R); C: PK 70735	Five Star (Nick Martinelli (5) Steve Horvey (3)/Various) CD: PD 70735
72	60	THE VERY BEST OF THE DRIFTERS •	Telstar STAR 2280 (R) C: STAC 2280; CD: TCD 2280	The Drifters (Various)
73	RE	GO WEST/BANDS AND CRASHES **	Chryslis CHR 1495 (F) C: ZCHR 1495; CD: CDD 1536	Go West (Gary Stephenson)
74	88	THE SINGLES ALBUM	Some Bizzare/Phonogram BZLP 13 (F) C: BZMC 13	Soft Cell (Mike Thorne (8) Soft Cell (3) Daniel Miller (1))
75	76	NO JACKET REQUIRED ***	Virgin V 2345 (E) C: TCV 2345; CD: CDV 2345	Phil Collins (Phil Collins/Hugh Padgham)
76	85	ALCHEMY — DIRE STRAITS LIVE *	Virgin/Phonogram VERY 11 (F) C: VERCY 11; CD: 818 243-2	Dire Straits (Mark Knopfler)
77	66	PARTY CRAZY	Telstar STAR 2288 (R) C: STAC 2288	Black Lace (Neil Ferguson/Black Lace)
78	89	LIVERPOOL	ZTT/Island ZTTIO 8 (E) C: ZCIC 8; CD: ZCID 8	Frankie Goes To Hollywood (Steve Lipson)
79	RE	TRUE COLORS •	Portrait PRT 26948 (C) C: 40-26948; CD: CDPRT 26948	Cyndi Lauper (Cyndi Lauper/Lennie Petze)
80	87	ALF ***	CBS 26229 (C) C: 40-26229; CD: CDB 26229	Alison Moyet (Tony Swain/Steve Jolley)
81	RE	RIPTIDE •	Island ILPS 9801 (E) C: ICT 9801; CD: CID 130	Robert Palmer (Bernard Edwards)
82	94	BE YOURSELF TONIGHT **	RCA PL 70711 (R) C: PK 70711; CD: PD 70711	Eurythmics (David A. Stewart)
83	40	THE RIGHT MOMENT •	K-tel ONE 1335 (K); C: OCE 2335	Barbara Dickson (Del Newman (all 14) Ian Lynn (5)) CD: ONCD 3335
84	RE	PRIVATE DANCER ***	Capitol TINA 1 (E) C: TC TINA 1; CD: CDP 746 041-2	Tina Turner (Various)
85	52	LIVE/1975-1985 •	CBS 450 227-1 (C); C: 450 227-2	Bruce Springsteen & The E Street Band (Springsteen/J. Landau/C. Plouffe)
86	84	THE CHART •	Telstar STAR 2278 (R) C: STAC 2278	Various (Various)
87	97	WORLD MACHINE **	Polydor POLH 25 (F) C: POLHC 25; CD: 827 487-2	Level 42 (Wally Badarou/Level 42)
88	RE	THE QUEEN IS DEAD •	Rough Trade ROUGH 96 (URT) C: ROUGH 96; CD: ROUGH 96	The Smiths (Morrissey/Marr)
89	RE	U2 LIVE "UNDER A BLOOD RED SKY" **	Island IMA 3 (E) C: IMC 3; CD: CID 113	U2 (Jimmy Iovine)
90	RE	THE WAY IT IS •	RCA PL 89901 (R); C: PK 89901; CD: PD 89901	Bruce Hornsby and The Range (B. Hornsby/E. Scheiner (6) Huey Lewis (3))
91	RE	THIRD STAGE	MCA MCG 6017 (F); C: MCGC 6017	Boston (Tom Scholz) CD: DMCG 6017
92	RE	ELIMINATOR **	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2	ZZ Top (Bill Ham)
93	100	LOVE OVER GOLD **	Virgin/Phonogram 6359 109 (F) C: 7150 109; CD: 800 088-2	Dire Straits (Mark Knopfler)
94	93	NOW, THAT'S WHAT I CALL MUSIC 7 **	Virgin/EMI NOW 7 (E) C: TC NOW 7	Various (Various)
95	NEW	SHAKE YOU DOWN	CBS 450 061-1 (C) C: 450 061-4	Gregory Abbott (Gregory Abbott)
96	RE	SOMEWHERE IN TIME •	EMI EMC 3512 (E) C: TC EMC 3512; CD: CDP 746 341-2	Iron Maiden (Martin Birch)
97	45	HIGHWAY OF LIFE	Telstar STAR 2289 (R) C: STAC 2289	Harry Scobomb (Tony Britten)
98	RE	CLASSICS BY CANDLELIGHT	Stylus SMR 620 (STY) C: SMC 620; CD: SMD 620	Various (Various)
99	RE	GOD'S OWN MEDICINE •	Mercury/Phonogram MERH 102 (F) C: MERHC 102; CD: 830 603-2	The Mission (Tim Palmer/The Mission)
100	RE	NOW, THAT'S WHAT I CALL MUSIC '86	Compact Disc Only Virgin/EMI/Polygram CDNOW 86 (E)	Various (Various)

B O O K R E V I E W S

CAN IT really be 20 years since The Monkees, the Americans' "manufactured" answer to The Beatles, first sprang to prominence with *Take The Last Train To Clarksville*? It is and, two decades on, they're winning a new generation of fans, thanks to frequent repeats of those Monkees TV series in which they starred, and a US nostalgia tour which has seen three of the group re-uniting.

Considering the impact that The Monkees did make on the international pop scene for a brief period, there has been a surprising lack of biographical information about them so the new Plexus book, *Monkeemania!*, subtitled *The True Story Of The Monkees*, and written by Glenn Baker, Tom Czarnota and Peter Hogan, should find a receptive market.

In a two-year period The Monkees sold more than 100m records worldwide yet by the beginning of the Seventies they were virtually a spent force. The TV series had been cancelled and the four members, Micky Dolenz, Davy Jones, Peter Tork and Mike Nesmith, went their separate ways. The glamorous life was over, and The Monkees become part of pop history.

This publication recalls some of the highlights of their short collective career — the rise and the fall of a group who really did have more to offer than perhaps most people realised — and it's amply illustrated. A good buy for the old fans — and the new.

Monkeemania! (The True Story Of

The Monkees), published by Plexus. £6.95 (paperback). **CW**

IT'S BEEN a long time coming, but now that Peter Gabriel's time has arrived, the biogs, picture books and other lesser memorabilia are bound to follow.

The Gabriel-endorsed goods are delivered by Armando Gallo, the Italian journalist whose tribute to his long-standing hero is largely made through photographs (lavish full colour throughout), interspersed with Gabriel's own words on politics, unemployment ("leprosy for the industrial man"), dreams, Genesis, his family and plenty more close to this endearing performer. And, happily, everything confirms the picture of Gabriel whose sense and sensitivity place him apart from the glitzy ephemera of your average rock lifestyle.

Particularly noteworthy is Gabriel's own account of life after Genesis when the man who made the band found himself temporarily — and surprisingly — eclipsed by them, and also just how much groundwork Gabriel has done in the vanguard of fashion, establishing ethnic music in Europe and the US.

An engaging portrait that somehow convinces that there is no Gabriel image, everything's for real.

*Peter Gabriel by Armando Gallo, Omnibus Press, 11 x 9" flexi-back, £8.95. **DVE***



RICKY SKAGGS has written the foreword for the 1986 updated edition of *The Illustrated Encyclopaedia Of Country Music* which was last revised in 1979. The new edition published by Salamander Books retails for £8.95 paperback. Skaggs (centre) is pictured with the book's updaters, Alan Cackett (left) and Fred Dellar.

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PETER GABRIEL strikes a pose from the archives

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TOP INDIE SINGLES

1	SERPENT'S KISS The Mission	Chapter 22
2	HAPPY HOUR The Housemartins	Go! Discs
3	TRUMPTON RIOTS Half Man Half Biscuit	Probe Plus
4	GIVING GROUND The Sisterhood	Merciful Release
5	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission	Chapter 22
6	PANIC The Smiths	Rough Trade
7	THINK FOR A MINUTE The Housemartins	Go! Discs
8	GODSTAR Psychic TV and The Angels Of Light	Temple
9	RULES AND REGULATIONS (EP) We've Got A Fuzzbox And We're Gonna Use It!	Vindaloo
10	DAYS LIKE THESE Billy Bragg	Go! Discs
11	STATE OF THE NATION New Order	Factory
12	SOMETIMES Erasure	Mute
13	BRILLIANT MIND Furniture	Stiff
14	ASK The Smiths	Rough Trade
15	STRIPPED Depeche Mode	Mute
16	SHELLSHOCK New Order	Factory

17	A QUESTION OF TIME Depeche Mode	Mute
18	LOVE'S EASY TEARS Cocteau Twins	4AD
19	LEVI STUBBS TEARS Billy Bragg	Go! Discs
20	ECHOES IN A SHALLOW BAY (EP) Cocteau Twins	4AD
21	BIGMOUTH STRIKES AGAIN The Smiths	Rough Trade
22	POGUETRY IN MOTION The Pogues	Stiff
23	SOMEWHERE IN CHINA The Shop Assistants	53rd and 3rd
24	A QUESTION OF LUST Depeche Mode	Mute
25	ALMOST PRAYED The Weather Prophets	Creation
26	SHE SELLS SANCTUARY The Cult	Beggars Banquet
27	XXSEX We've Got A Fuzzbox And We're Gonna Use It!	Vindaloo
28	BIZARRE LOVE TRIANGLE New Order	Factory
29	DICKIE DAVIES EYES Half Man Half Biscuit	Probe Plus
30	TINY DYNAMINE (EP) Cocteau Twins	4AD
31	HOT GIRLS IN LOVE Cherry Bombz	Lick
32	TOKYO STORM WARNING (PART 1) Elvis Costello	Imp/Demon
33	THE PEEL SESSION New Order	Strange Fruit
34	KISS Age Of Chance	Fon

35	SWEETEST THING Gene Loves Jezebel	Beggars Banquet
36	WHISTLING IN THE DARK Easterhouse	Rough Trade
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48	UNDERSTANDING JANE The Icicle Works	Beggars Banquet
49	LIKE AN ANGEL The Mighty Lemon Drops	Dreamworld
50	THIS BOY CAN'T WAIT The Wedding Present	Reception

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3	(3) THEM Them	SEE 31
4	(2) KEVIN AYERS "Collection"	CM 117
5	(NEW) SIMON DUPREE & THE BIG SOUND Kites	CM 109
6	(4) DAVE BERRY This strange effect	CM 122
7	(8) BILLY FURY The EP Collection	SEE 59
8	(7) MARVIN WELCH & FARRAR Step from the Shadows	SEE 78
9	(5) PRETTY THINGS 1967-1971	CM 103
10	(11) MANFRED MANN The R n B Years	CM 105
11	(12) ZOMBIES The Zombies	SEE 30
12	(NEW) SHANE FENTON & THE FENTONES I'm a moody guy	CM 102
13	(6) THE LEGENDARY P.J. PROBY At his very Best	SEE 72
14	(17) MANFRED MANN Soul of Mann	SEE 52
15	(18) VARIOUS The British Psychedelic Trip Vol I	SEE 66
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17	(NEW) VARIOUS ARTISTS Sixties Lost & Found Vol III	CM 126
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19	(20) VARIOUS Liverpool 1963-1968 Vol II	CM 125
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2	THE QUEEN IS DEAD The Smiths	Rough Trade
3	LONDON O HULL 4 The Housemartins	Go! Discs
4	A DATE WITH ELVIS The Cramps	Big Beat
5	VICTORIALAND The Cocteau Twins	4AD
6	BLACK CELEBRATION Depeche Mode	Mute
7	LOVE The Cult	Beggars Banquet
8	MANIC POP THRILL That Petrol Emotion	Demon
9	BROTHERHOOD New Order	Factory
10	RUM, SODOMY AND THE LASH The Pogues	Stiff
11	BLOOD AND CHOCOLATE Elvis Costello & The Attractions	Imp/Demon
12	DAMNED BUT NOT FORGOTTEN The Damned	Dojo
13	HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction	Food
14	KICKING AGAINST THE PRICKS Nick Cave & The Bad Seeds	Mute
15	GIFT The Sisterhood	Merciful Release
16	GIANT The Woodentops	Rough Trade
17	THE SINGLES 81-85 Depeche Mode	Mute
18	BIG COCK King Kurt	Stiff
19	THE UNGOVERNABLE FORCE Conflict	Mortarhate
20	WATCH YOUR STEP Ted Hawkins	Gull
21	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg	Go! Discs
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2	(1) LET ME HAVE A CHANCE	Pat Kelly	Gemini
3	(3) RAGAMUFFIN AND RAMBO	Dixie Peach	Y + D
4	(4) BAD MAN AND WOMAN	Para Barton	Manna Music
5	(5) CRAZY LOVE	Masi Priest	Ten
6	(6) MAN SHORTAGE	Lovindeer	ISOJ
7	(7) GOLDEN TOUCH	Janet Kenton	High Power
8	(8) DANCEHALL VIBES	Miley General	Digital
9	(9) PUPPY LOVE	Tiger	Thunderbolt
10	(10) DUB PLATE PLAYING	Johnny Osbourne	Greenleaves
11	(11) THE BEST THING	Audrey Hall	Gemini
12	(12) OWN THEM CONTROL THEM	Misty In Roots	People Unite
13	(13) KNIGHT IN SHINING ARMOUR	Deborah Glasgow	UK Bubblerz
14	(14) ROCK WITH ME BABY	Winesome And Nerious Joseph	Fashion
15	(15) DO YOU GET ENOUGH LOVE	Romera	FHL
16	(16) RAGAMUFFIN YEAR	Junior Delgado	Island
17	(17) LET'S GIVE LOVE A TRY	Jahmy Orlando	Orbitone
18	(18) SHU BEEN WE DEH	Joseph Cotton	Pioneer Int
19	(19) CAKE OF SUCCESS/PREDOMINANT	King Kong	New Generation
20	(20) READY FOR THE DANCEHALL TONIGHT	Peter Bouncer	Unity

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1	(1) REGGAE HITS VOL 3	Various Artists	Jet Star
2	(2) INTENTIONS	Masi Priest	Ten
3	(3) COUNTRY LIFE	Sandra Cross	Arwa
4	(4) CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbitone
5	(5) BERES HAMMOND	Beres Hammond	Charm
6	(6) ALL I HAVE IS LOVE, LOVE	Gregory Isaacs	Tad!
7	(7) PEOPLE OF THE WORLD	Burning Spear	Greenleaves
8	(8) HOLD TIGHT	Dennis Brown	Live And Learn
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12	(12)	OWN THEM CONTROL THEM Misty In Roots	People Bubbles
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3	(3)	COUNTRY LIFE Sandra Cross	Arwa
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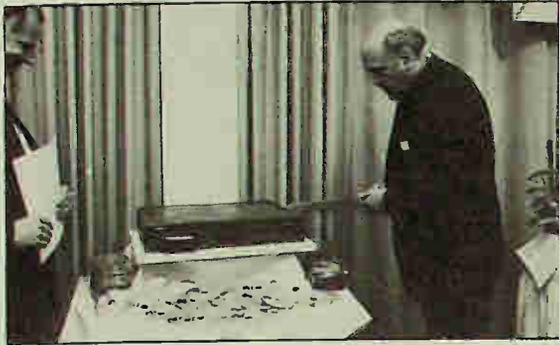
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DAT Basher of 1986 was PolyGram International president Jan Timmer who almost seems to be saying "this is how much of the market DAT manufacturers want to deprive us of", as he cuts a cake to celebrate the 100 millionth CD coming off the production line at Hanover.



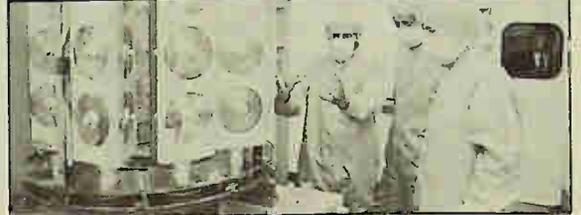
Smooth Move Of The Year goes to CBS for effecting its consolidation at Aylesbury in 1986 with few hitches.



The "YOU can fool some of the people all of the time..." award to Sigwe Sigwe Sputnik for reaching new heights (or is it plumbing new depths?) of hyperbole.



HAT Of The Year award, sponsored by Maurice Oberstein, goes to legendary reggae producer Lee Perry for taking the art of toasting to the extreme of wearing a fire on his head.



"WHO IS DAT, anyway?" Installation of new CD pressing capacity moved an apace in 1986 and the Government gets the Funk award for stalling on urgently needed copyright reform. Government minister John Butcher is wisely hiding his identity as he is shown around EMI's Swindon plant with Nigel Kennedy.



IS IT The Bangles? This motley crew of press officers gets a Performance Of The Year award for their gig at the CBS Spring conference. Nomes have been withheld to protect the innocent.

MIDEM '87

January 24th Issue

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SPECIAL COMMENDATION for Laony Stunt Of The Year goes to Eurythmic Dave Stewart for setting up a boxing match among the press. *MW's* David Howell is pictured (left) receiving a broken nose from the *London Standard's* Ad Lib contributor Nick Gibson.



WEA GETS the Team Of The Year award for showing that it a group of people knit together well they can be a highly effective force. "How dare you make us sound like a bunch of football hooligans," says Rob Dickens.



FLOATER OF The Year: Richard Branson for his massively publicised Stock Exchange venture and who is pictured calling the tune at a luncheon during 1986 to honour the "top 40 businessmen and women under 40".



FOOT IN Mouth award to Princess Michael of Kent who produced one of many gaffes during 1986 at the Silver Clef luncheon, pictured with Tina Turner and Phil Collins.



LOU COOK gets an Honorary Brit award for agreeing to stay in London to see MCA back on the right track, while Dave Ambrose looks after building up the UK artist roster.



"**CALL THIS** a record store?" Virgin Retail MD Johnny Fewings, spied at the HMV Oxford Circus store opening, gets a special "We Did It Last Year" award and was able to sit back and observe the efforts of HMV, Tower and Smithers and Leigh as they joined in the great West End superstore battle.



NOT MANY artists deserve the banner treatment, but Bruce Springsteen certainly did for his Release Of The Year — the massively profitable box set.



"**ALL RIGHT,** if nobody wants to hear my new record, I'm going to run away and hide." But far from hiding, Bob Geldof deserves a special Bravery Award for not shrinking from the microscopic examination of anything he was likely to do post Band Aid.

Doolery's

D I A R Y

Before we get stuck into 1987, here is a selection of the most quotable quotes of 1986: "I've heard at least six rumours about what I'm doing next, I think I'll pick the one I like best and then do it," said Clive Swan after resigning from PolyGram and before setting up Audio Merchandisers... Bryan Tyrrell, departing Motown, ascribed the move to a disagreement in policy: "They wanted me to go, I wanted to stay"... CBS MD Paul Russell, on the need for a healthy indie retail sector: "We're not into selling baked beans and it will always be the small guys who are prepared to take a flyer on a new artist. A chain store won't"... "I don't really like musicals," said Tim Rice at the *Music Week* Awards... And at the same event Sarm Studios' Jill Sinclair pleaded: "I hope record companies do not continue to try to batter down prices because we cannot continue being as good as we are and do it cheaper," while Keith Breendon, on getting a sleeve design award for a Virgin release, said: "It took a long time to persuade Jan Webster not to put a pig on the front"... "Why is it that, after all these years of BBC and Independent Local Radio and the expansion of broadcasting hours, there are so few good people knocking on the doors of Radio One?" mused the network's controller Johnny Beerling... "Who's Midge Ure?" quoth a high-up Radio Two exec in Doolery's ear of the Ivor Novello Awards, underlining that station's shift back to MOR... Still on radio, at the UK Music Radio Conference in April, DJ Simon Bates caused a stir by his remarks that broadcasters should give up "any unhealthy longing to be credible to the minority", and his view was described as "cultural fascism" by John Peel. On a more lighthearted note, George Martin said at the opening reception for the event: "I decided not to grow up, but to become a record producer instead"... "The playlist is designed to make Radio One less reflective of the top 40 and more selective about what we play," said Johnny Beerling when announcing the reintroduction of the playlist system in May... "I was devastated," said Peter Jamieson when he parted company with EMI, adding: "EMI Music is an exceptional company with which I have enjoyed a love affair of 20 years"... Said a well respected BBC programme maker, in response to the BPI's demand for payment for the TV use of video clips: "The record companies have got a bloody cheek asking for any more money. We don't need their videos"... "It's no secret that CBS and Our Price do not see eye-to-eye on a number of issues," said Our Price boss Garry Nesbitt at the beginning of the great trading terms wrangle of 1986... "It's probably the best record industry trade body in the world — but it could be so much better," said Cherry Red's Iain McNay, lobbying to maintain independent voices on the BPI council... "We will maintain our support for all companies other than CBS," said Nesbitt as the terms war heated up... Stoking up the furnace, HMV's Ian Duffell added: "I have asked CBS Records not to send representatives to our shops"... "People in the music business are among the richest and most successful in the country," ran the copy for one of the *Tape Manufacturers Group's* anti-tape levy ads in *The Times* later ruled unfair by the Advertising Standards Authority... Chasing a pic of guest singles reviewer DJ Andy Kershaw, *MW* was eventually transferred to the BBC photo library where a helpful woman said: "Oh yes, he's in *EastEnders*, isn't he?"... "Arrogant" and "secretive" were some of the less flattering epithets attributed to MCPS by record companies in a survey of the music industry which on the whole showed the royalty collection organisation to be "well known and largely well-regarded"... "It's not easy for someone who has run their own business to be part of a team that is running a larger business," said W H Smith's Graham Clark philosophically, on the departure of Ian Howard a couple of months after selling out his Music Market chain... "The introduction of DAT this October will be a full frontal attack," warned incoming BPI chairman Rob Dickens at the AGM... "Who are these guys?" queried IRS's Miles Copeland about the IFPI, also at the BPI AGM... "They will not continue to invest if they do not see a healthy future," said Record Merchandisers MD Hassan Akhtar of multiple retailers as the trading terms dispute rumbled on... "It's all standard stuff," observed Dave Robinson as Stiff's parent company Elcotgrange ceased to trade and Stiff Records Ltd was born... In his keynote address at the New Music Seminar in New York, WEA chairman Rob Dickens said: "There is a popular perception of corporate record companies as being infested by lawyers and accountants who run their businesses with budgets and a balance sheet. Well, this is true," but Dickens went on to urge that such heavyweight commercial considerations need not blunt the creative spirit... "Digital tape is bad for the record industry, bad for music publishers, bad for artists and composers and bad for hardware and software retailers," said PolyGram's Jan Timmer in a no-nonsense July broadside... "We are making money from our albums," said Towerbell A&R director Tim Prior in August.

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- Top Classical Album Award
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- Top Compilation Album Award
- *Top British Recording
Studio Award
- *Top Producer (Albums) Award
- *Top Producer (Singles) Award
- *Top Recording Engineer Award
(New Category)
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- Top Shortform Music Video Award
(New Category)
- Top Longform Music Video Award
- Exemplary Service Award

AWARD CATEGORIES

(REQUIRING NOMINATIONS)

- Top Sleeve Design Awards
- *Top Music Week/Studio Week
Advertisement Awards
- Top Consumer Press
Advertisement Award
- Top British Music Promo Video Award
- The Marketing Award for Records,
Cassettes & CD's (inc. T.V.)
- Pluggger of the Year Award
(New Category)
- Top Record Distributor Award
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